



31st Annual Carmel
Bach Festival

July 19-28, 1968



*31st Annual Carmel
Bach Festival*

July 19-28, 1968





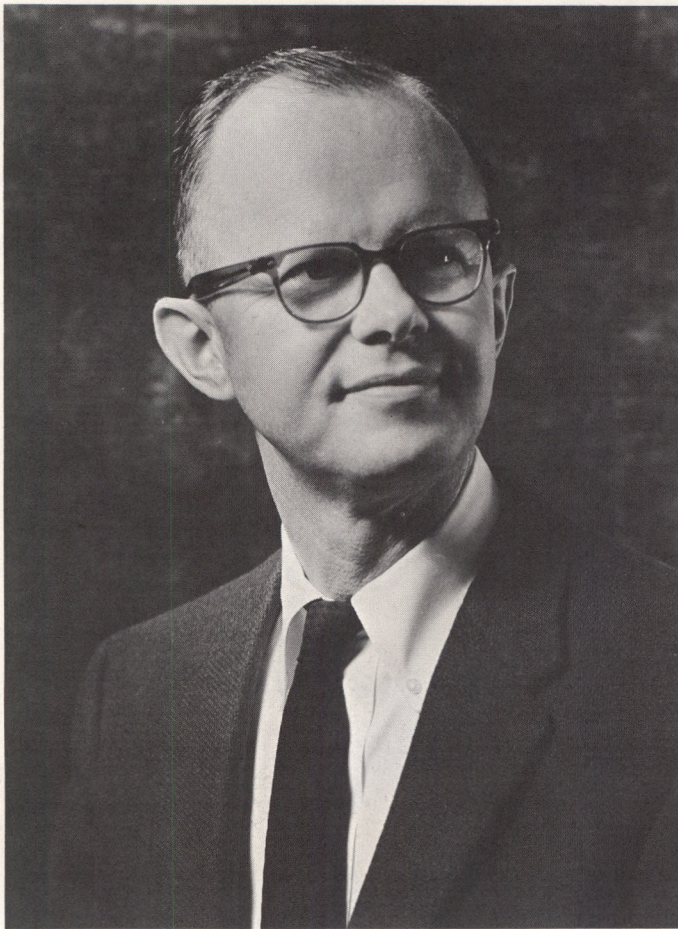
WELCOME TO OUR 31ST CARMEL BACH FESTIVAL

By ARTHUR L. DAHL
President, Carmel Bach Festival

As the Carmel Bach Festival opens its fourth decade, the Board of Directors is most conscious of how far it has come since its inauguration in 1935 by Miss Dene Denny and Miss Hazel Watrous, and of the resultant responsibility that we carry to continue that progress without losing the special spirit and flavor that has made it unique among American music festivals.

From the beginning, the Carmel Bach Festival has existed to serve the music of Johann Sebastian Bach and his contemporaries and to offer a unique vehicle for those who love to play and to listen to the music of the Baroque Period.

Miss Denny and Miss Watrous were knowledgeable and adventurous pioneers who began their participation in the cultural development of Carmel during the 20's. In 1932 they brought the Neah-Kah-Nie String Quartet to Carmel with Michel Penha as cellist and director. In 1935 the Carmel Bach Festival was launched as a four day presentation of the music of J. S. Bach, under the direction of Ernst Bacon, the distinguished American composer, pianist and conductor, with the final concert being given in the Carmel Mission. The Festival has continued without interruption except for three war years.



Miss Dene Denny and Miss Hazel Watrous, founders of the Carmel Bach Festival.





Some of the Carmel Bach Festival directors discuss this year's exciting program. They are, left to right, Robert F. Arenz, Francis P. Lloyd, John Brock and Fritz Wurzmann.

In 1938 the distinguished Gastone Usigli was engaged as Music Director, and the B Minor Mass was performed here for the first time. Maestro Usigli continued at the helm for 15 years, until his death early in 1956, and gave the Festival a solid foundation of musical integrity and reverence for the genius found in the works of Bach.

A new era began with the appointment of Sandor Salgo as Music Director. A Baroque scholar as well as a conductor and teacher of wide attainments, Mr. Salgo has greatly broadened the base of the Festival's programs. He has reached out to find little known but excellent works by Bach and the other masters of the period, as well as representative examples of the music of less famous composers whose work deserves hearing. In most cases, he has gone to great pains to perform the music as closely as possible to the manner intended by the composer. He has also brought to Carmel from all over the United States some of the finest specialists in this music, as well as talented artists who have a particular love and aptitude for the Baroque period.

The result has been to build a Festival which moved Raymond Kendall, President—Performing Arts Council of the Music Center, Los Angeles, to say in the Los Angeles Times: "The Carmel Bach Festival has weathered the initial growing pains of all festivals: transition from purely local interest and participation to a stature bred of professional excellence and interesting repertoire. . . . It is a festival of which California may be proud, a festival which deserves the kind of international kudos which marks similar events in Europe."

A non-commercial atmosphere has been conscientiously cultivated by the Carmel Bach Festival. Participants receive barely enough to meet living expenses. They are here because the Festival offers a rare opportunity to perform in and listen to a broad cross-section

of works of quality, many of which are rarely heard, from the Baroque era. All of this is perfected under the wise and expert guidance of our distinguished Conductor, Sandor Salgo, who not only is a specialist in the field but who also is a joy to work with. In addition, the spirit of the large number of volunteer workers from the community accentuated by the natural beauty of the Monterey Peninsula injects the audience and participants alike with the spirit of happiness which comes from sharing such a beautiful experience. The rare combination of all of these makes the Festival a very special event.

The only negative note in this unique picture is the ever present financial struggle. Few cultural events as long-lived, as well-established and of such superior quality manage to survive on as thin a financial margin as the Carmel Bach Festival. In spite of virtual sell-outs and relatively high prices, because of rising costs and the large number of people involved, we consistently run a deficit which must be made up by contributions if we are to survive. The base of our support must be broadened and we must attract the interest of larger donors if we are to continue the present trend of constantly broadening the scope of our programming as well as improving the quality of our performances.

So, while you enjoy the glories of this music, you might wish to send a tax-deductible gift (or a gift in stock or other property) to the Carmel Bach Festival, Post Office Box 503, Carmel, California 93921 (possibly using the envelope provided elsewhere in the program) . . . and thanks.

For now, we hope that the glorious music of this vibrant period of creativity will help you to realize that there can be harmony in the world, good will between people, joy and peace.

Happy listening!

SANDOR SALGO

Conductor and Musical Director

International recognition of the diverse talents of Sandor Salgo mounts steadily each year.

Now serving his 13th season as music director-conductor of the Carmel Bach Festival, he is in increasing demand for appearances in many parts of the world. He has been guest conductor of the Royal Philharmonic in London, the CBC Chamber Orchestra in Vancouver, Canada; the National Symphony of Mexico, the San Francisco Spring Opera, and at the Vancouver Festival.

French-born composer Darius Milhaud has recently said: "For 25 years I have admired Mr. Salgo's remarkable musicality, his eminent gifts as a conductor and all his artistic activities."

Humphrey Searle of Oxford and of the Royal College of Music paid this tribute: "Mr. Salgo directed the U.S. premiere of my Fifth Symphony, and conducted my Third Symphony in London with the Royal Philharmonic. I was present at both performances, and am grateful to Mr. Salgo for his superb performances of two very difficult scores."

Said American composer-music critic Virgil Thompson: "As conducted by Salgo (Verdi's "Falstaff") was delicate, clean and in every way first-class . . . Salgo has given to the orchestral execution a remarkably high

finish and to the whole pacing of performance the animation that makes an opera come to life."

Though Carmel knows Salgo primarily as a master of the baroque, he is, as another critic has noted, "a man for all musical seasons, equally at home in baroque, classical, romantic and contemporary eras."

This he has proved as Professor of Music at Stanford University, as conductor of the Stanford Opera Theater, known as one of the most accomplished and adventurous groups of its kind in this country; as music director-conductor of the noted San Jose Symphony, the Symphony Guild of Marin and the famed "Music at the Vineyards" series at Saratoga, Calif.

A native of Hungary, Sandor Salgo received his musical training in Budapest, Berlin and New York under such celebrated performer-teachers as George Szell and Fritz Busch (conducting), Carl Flesch and Jenő Hubay (violin) and Leo Weiner (chamber music). After winning a coveted appointment to the staff of the Budapest Opera House, he remained to learn and conduct the masterpieces of the operatic repertoire.

Following engagements elsewhere in Europe, Salgo came to the United States and settled in California, which remains his home base though his reputation for musical genius is taking him ever farther afield.

Photographs of Sandor Salgo
by Marie Van Auken





MRS. ALASTAIR MacKAY

Executive Secretary

In her 9th year as Executive Secretary of the Carmel Bach Festival, Mrs. MacKay is on duty in the Festival office all year round. Her careful attention to the many business details and to the living arrangements for the Festival participants accounts in a large measure for the fine organization and success of the Festival.



PROGRAM SPONSORS COMMITTEE

American Savings & Loan Association
Brosche Interiors
Butts Pontiac-Cadillac Incorporated
California Test Bureau
Carmel Art Shop
Carmel-By-The-Sea Innkeepers Association
Carmel Home Furnishings
Carmel Inn
Carmel Pine Cone
Carmel Press Incorporated
Carmel Savings & Loan Association
Carmel Valley Golf & Country Club
Casa Munras Garden Hotel
Cinderella Shop
Colonial Terrace Inn
Comstock Associates
Louis Conlan
Credit Bureau of the Monterey Peninsula Incorporated
Del Monte Cleaners & Linen Supply
Del Monte Glass Company
Del Monte Properties Company
Der Ling Gift Shop

Dolores Lodge
The Dolphin Inn
First Federal Savings & Loan Association
Mr. and Mrs. C. L. Frost
Harriet Duncan
Herald Printers & Publishers
Hide-A-Way-Inn
Himalayan Industries
Holman's Department Store
The Homestead
The Jade Tree
Mr. and Mrs. Kurt J. Koebig
Lobos Lodge Cottage Hotel
Marquis Restaurant
Mark Thomas Inn
Mark Thomas—Hearthstone
Mark Thomas—Outrigger
M. B. S.
P. A. McCreery & Company
McMahan's Furniture Company
Mark Fenwick
Mission Ranch
Monterey Jazz Festival

Monterey Peninsula Herald
Monterey Savings & Loan Association
Montgomery Ward
Morton Market
James A. Mustard—Realtors
P. G. & E.
Pine Inn
Quail Lodge
M. Raggett Incorporated
Rappa's Sea Food Grotto
Red Pony Restaurant
Sambo's Restaurant
Spencer's House of Cards
Sundial Lodge
Tokyo Gift Shop
The Village Corner Fountain
The Village Inn
Wells Fargo Bank
Wermuth Storage
Whitman & Associates
Wishart's Bakery
Mr. and Mrs. Stuart A. Work
Geo. V. Yates

PRISCILLA SALGO

Director of the Festival Chorale

Choral assistant to Sandor Salgo, Mrs. Salgo received her degrees of Bachelor and Master of Music from Westminster Choir College in Princeton, N. J. For five years she was a member of the faculty there, teaching harmony, theory and counterpoint. She studied conducting with Wolfgang Stresemann and Sandor Salgo, voice with Loraine Hodapp and John Finley Williamson, Renaissance and Baroque music with Gustave Reese and Putnam Aldrich. Mrs. Salgo is well known for her direction of choral groups in the Bay Area.



KENNETH AHRENS

Organist and Assistant Choral Director

Now a resident of the Monterey Peninsula, Mr. Ahrens is head of the Music Department of the Santa Catalina School for Girls, organist and choir leader at Bethlehem Lutheran Church, and director of the newly formed Chamber Music Singers at Monterey Peninsula College. Since 1964 he has acted as a choral assistant to Sandor Salgo, conducting the rehearsals of the Festival Chorus. Mr. Ahrens received a Bachelor's degree from Valparaiso University and a Master's from Indiana University, where he also taught music theory. Later he pursued advanced study at Stanford University and served as assistant organist there.

festival personnel

CONDUCTOR

SANDOR SALGO

ORCHESTRA

Violin I

Kenneth Goldsmith,
Concertmaster
Robert Murray,
Asst. Concertmaster
Charles R. Heiden
Anthony Doheny
Marilyn Myers
Cindy Cole
Lawrence Short
Catherine Coats

Violin II

Ruggiero Pelosi, Principal
Donna Lee Salarpi
Dorothy Davis
Jean Kennedy
Janet Murray
Elizabeth Breed

Viola

Pamela Goldsmith, Principal
Fidel Sevilla
Charles V. Roberts
Darien Spencer
John W. Ledford, Jr.
Richard D. Colburn

Cello

Sally Kell, Principal
Ellen Dessler
Paula Skolnick
Teresa Adams
Contrabass
Richard T. Andrews, Principal
Nancy Green

Flute

David Shostac
Katharine Sorensen

Recorder

Colin Sterne
Roberta Sterne

Oboe

Raymond Duste
Donald Leake
Eleanor Biondi

Clarinet

James Dukey
Lois Clymer

Bassoon

Jerry A. Dagg
Carol Ann Hubbard

Horn

Max Mazenko
Patricia O'Gara

Trumpet

Edward Haug
Ralph LaCanna
Charles Bubb, Jr.

Trombone

Daniel Livesay
Jack R. Bayes
Jerome Jansen
John Kolarik

Percussion

Robert J. Erlebach

Harpischord

Ralph Linsley

Organ

Kenneth Ahrens

Continuo parts are played by
Ralph Linsley, Harpsichord; Ken-
neth Ahrens, Organ; Sally Kell,
Ellen Dessler, Cello; Richard T.
Andrews, Contrabass; Jerry A.
Dagg, Carol Ann Hubbard, Bas-
soon.

CHORUS

Soprano

Mary Ballengee
Harriet Bird
Cynthia Canary
Cheryl Dahl
Joan Elstob
Gloriana Fischer
Motoko T. Grabowski
Dottie Gorman
Wendy C. Harden
Nell Hoyt
Florence M. Kashian
Beckie Long
Arleene J. Torri
Lisa Torri
Judith Vanarsdall
Alyce Vestal
Ruth Williams
Kathy Wilson

Alto

Janet A. Anderson
Glenna F. DeWeese
Zsuzsa Susan Kalman
Anna Pundt
Aileen S. Rather
Carol E. Starks
Nan Stickney

Tenor

James Hull
Wm. Keith Rubrecht

Bass

Philip Abinante
Robert L. Armstead
Edward L. Ballengee
Charles L. Cole
Bruce Grimes
G. E. Jacobsen
Peter W. Knoles, Jr.
George Sackman
Howard D. Straus
Erven Torell
Les Rhinehart

CHORALE

also members of the
FESTIVAL
CHORUS

Soprano

Lavonne Clay
Ann Greene
Wendy Haight
Barbara Phillips Hasty
Mary-Esther Nicola
Margot Power
Gloria Grace Prosper
Kay Shipley
Nancy Trethaway
Lois Utterback

Alto

Olive Chorley
Glenna DeWeese
Darlene Lawrence
Martha Marty
Mildred Owen
Margery Tede
Lois Varga

Tenor

Alvin Brightbill
Franz Brightbill
Robert Faris
James Hull
Edward Jameson
Dimitri Kostiw
Thomas Schultz
Frank Stovall
Kenneth Westrick

Bass

Robert L. Armstead
Robert P. Bernard
Sandor Bory
Herbert Cabral
Thomas Graefe
Bruce Grimes
Robert Hasty
Douglas Lawrence, Leader



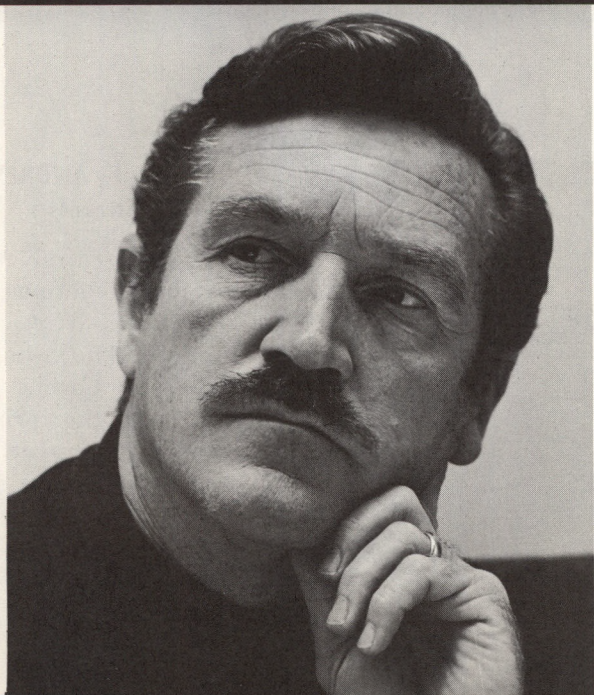
RALPH LINSLEY
General Coordinator and
Harpsichordist

This marks Mr. Linsley's 30th year with the Festival. One of the country's most distinguished accompanists, his activities during the past year included a transcontinental tour with Dorothy Kirsten, an Alaskan tour with Carolyn Stanford and a European tour with cellist Gilbert Reese. A graduate of Yale University, Mr. Linsley also studied harpsichord with Alice Ehlers at USC, where he received his Master's degree and, in 1967, was voted the most outstanding music alumnus.



KENNETH GOLDSMITH
Concertmaster

In his second consecutive year as concertmaster, Mr. Goldsmith received his early violin training under Mischa Mischakoff and William Kroll and he was awarded a Bachelor's degree at George Peabody College and his Master's at Stanford University. Currently concertmaster of the San Jose Symphony and formerly concertmaster of the Nashville Symphony, he has also been a member of the American Symphony, the Casals Festival Orchestra and the Symphony of the Air. He has performed with the Mills Performing Group, the Spoleto Festival and the newly formed Stanford Chamber Players.



COLE WESTON

Stage Manager

Currently Manager of Carmel's Sunset Cultural Center, Mr. Weston is a graduate of the Cornish School of the Theater in Seattle. He has been a producer-director in community and little theaters on the west coast for the past two decades. This will be his third successive year with the Festival. Mr. Weston will be assisted in his duties as Stage Manager by Michael Becker.

CARMEL BACH FESTIVAL—1968

PROGRAM NOTES

by

EDWARD COLBY

Head Librarian, Music Library, and Lecturer in Music, Stanford University

and

SANDOR SALGO

Conductor and Music Director, Carmel Bach Festival

The program of the 31st Annual Carmel Bach Festival offers what will be to many members of the audience significant discoveries in the music of the periods to which the Bach Festival devotes its programs. Prominent among these discoveries are the "Baroque Music of New Spain" and the French music of 1660's, presented as "Le Carnaval des Précieuses." Individual compositions for unusual media of performance are the Concerto for Trumpets and Timpani by Altenburg, the Concert Aria with piano obbligato by Mozart and the Concerto for Harpsichord and Piano by C. P. E. Bach. These and well-known works from the Baroque and Classic repertoires will be performed by outstanding soloists with the support of the choral and instrumental ensembles of the Bach Festival.



FRIDAY, JULY 19 | 8:30 P.M.

CONCERT | SUNSET AUDITORIUM

Sacred Cantata, BWV 69, "Lobe den Herrn, meine Seele"

Johann Sebastian Bach (1685-1750)

Chorus: Lobe den Herrn, meine Seele

(Praise the Lord, O my soul)

Recitative (Soprano): Wie gross ist Gottes Güte doch!

(How great is God's goodness!)

Aria (Alto): Meine Seele, auf! erzähle

(My soul, arise! tell)

Recitative (Tenor): Der Herr hat grosse Ding an uns getan

(The Lord has done great things unto us)

Aria (Bass): Mein Erlöser und Erhalter

(My Redeemer and Preserver)

Chorale: Es danke, Gott, und lobe dich

(We thank and praise Thee, O God)

MARY-ESTHER NICOLA, Soprano

MARGERY TEDE, Alto

MELVIN BROWN, Tenor

JOHN WEST, Bass

THE FESTIVAL CHORUS, CHORALE,
ORCHESTRA

The sacred cantata "Lobe den Herrn, meine Seele," is one of

two cantatas with the same initial text, and one of many written in forthright praise of God. Characteristically, this cantata calls for a "festival" orchestra; it opens with an imposing and brilliant chorus, and displays obbligati parts for trumpets and timpani in the closing chorale in lieu of the usual instrumental duplication of the voice parts. Another interesting feature is the use of the four solo voices — soprano, alto, tenor, bass — in descending order, as may be observed from the sequence of recitatives and arias listed above. Another special feature is the use of triple meter for the opening chorus and the two arias, which intensifies the majestic symmetry of the cantata, a quality further enhanced by the use of instruments throughout the work, except for the first recitative, accompanied only by continuo. The cantata was composed for the 12th Sunday after Trinity, about 1724, and was performed also in the ceremony solemnizing a municipal election.

Concerto for Two Violins, BWV 1043, in D minor J. S. Bach
Vivace—Largo ma non troppo—Allegro

DAVID ABEL, Violin

KENNETH GOLDSMITH, Violin

(Continued on page 12)

DAVID ABEL
Violin



Since the age of 14, David Abel has been a widely recognized star of the concert platform throughout this country and in Europe, both as a soloist with major orchestras and as a recitalist. He was a 1964 winner of the Leventritt International Competition in New York and is now a member of the Francesca Trio and the Stanford Chamber Players. His favorite violin is a rare Guarnerius.

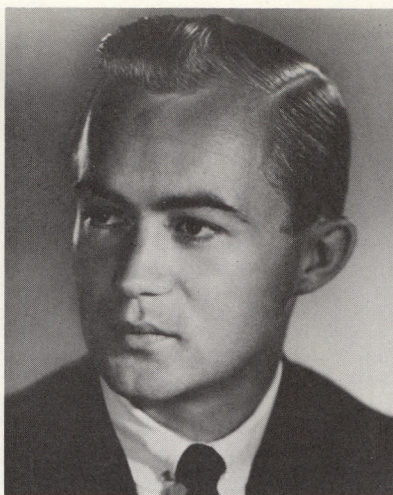
RICHARD T. ANDREWS
Contrabass



During the past twelve years the invaluable continuo playing of Richard T. Andrews has been well known to audiences of the Carmel Bach Festival. As the principal bass of the San Antonio Symphony under Victor Alessandrini he also serves there as Program Annotator.

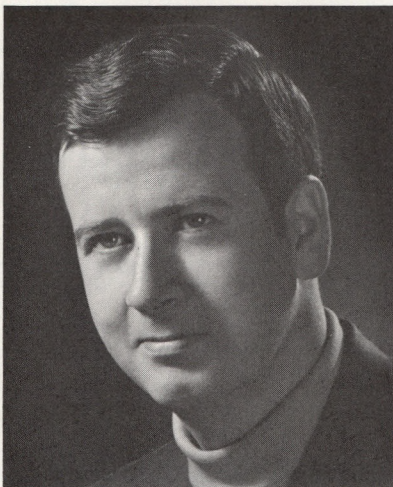
MELVIN BROWN
Tenor

For five years the sole pupil of the late Galli-Curci, Mr. Brown also studied at the University of California at Riverside and at the Music Academy of the West. As soloist with the Roger Wagner Chorale he has toured throughout this continent, Europe and the Middle East. Well-known in recital and opera, he recently appeared in Cavalli's "L'Erismena" — a U. S. premiere at Berkeley in the University of California Centennial Celebration.



JERRY A. DAGG
Bassoon

Principal bassoonist of the San Jose Symphony and the Amici della Musica Chamber Orchestra, Dr. Dagg has been on national, Middle East and European tours with the Roger Wagner Chorale Orchestra. While in Los Angeles he was bassoonist with the Westwood Wind Quintet. He will spend the coming year as Artist in Residence at the University of Santa Clara.



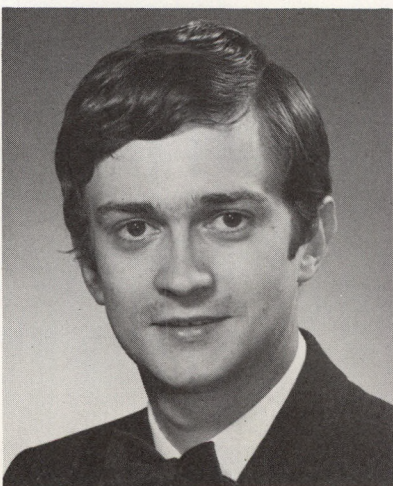
JUDITH DAVIDOFF
Viola da Gamba

Miss Davidoff is a member of the N. Y. Pro Musica, Manhattan Consort, N. Y. Baroque Players and for the past three years has taught summer seminars at Stanford University. This brilliant gambist, who has appeared with the N. Y. Philharmonic, has been widely recorded under Columbia, Cambridge, Decca and other labels. A graduate of Radcliffe College and the Longy School of Music, she has acquired international renown.



JEAN DUCHESNE
Narrator

Mr. Duchesne, an instructor at the École Normale Supérieure de St. Cloud in France, is currently a visiting instructor in French at Stanford University. He is actor and director of L'Aquarium theater group of the Sorbonne, which won the Best Company Award at the Zagreb International University Theater Festival.



RAYMOND DUSTE
Oboe and Oboe d'Amore

Constantly in demand as soloist and teacher, Mr. Duste is a member of the S. F. Symphony, the S. F. Chamber Players, director and oboist of the Bach to Mozart Group and of the California Wind Quintet. He teaches oboe at the S. F. Conservatory of Music and at Stanford University. A native Californian, he studied oboe with Merrill Remington and Marcel Tabuteau. This is his 13th season with the Festival.



MARGARET FABRIZIO
Harpichord

Appearing for the first time at the Festival, Mrs. Fabrizio has concertized widely, including a Town Hall recital last October. Other appearances have been at the Stanford Summer Music Festival and the Cabrillo Music Festival. Mrs. Fabrizio has established herself as a performer of classic and contemporary music, having premiered several harpsichord compositions. She has taught at Stanford and at S. F. Conservatory of Music.



PAMELA GOLDSMITH
Viola d'Amore

Currently completing her Doctor of Musical Arts degree at Stanford University, Mrs. Goldsmith has received Bachelor's and Master's degrees from George Peabody College. Her instrumental study was with Sanford Schonbach, Paul Doktor, William Kroll and William Primrose. She is principal violist of the San Jose Symphony and, with her husband Kenneth Goldsmith, a member of the Stanford Chamber Players.



EDWARD HAUG
Trumpet

A specialist in the playing of the Baroque trumpet and Baroque horn, Mr. Haug is a member of the S. F. Symphony and first trumpeter of the S. F. Opera Orchestra. He is also a founding member of the Bach to Mozart Group and of the Camara Brass Quintet, and teaches at the S. F. Conservatory of Music. Mr. Haug's indispensable performances have added to the Carmel Festival since 1957.



(Continued from page 10)

In his Concerto for Two Violins, composed in Cöthen about 1720, Bach treats the two soloists as equals in the exposition and elaboration of the significant material, while the string orchestra is assigned a supporting, rather than a contrasting role. In the Largo movement the orchestra fulfils this role throughout, allowing the soloists an uninterrupted dialogue on a most enchanting subject. Speaking of this movement, C.H.H. Parry says, "It is quite possible that it stands absolutely in the front rank of all Bach's movements whose reason of existence is pure beautiful melody." The bustling activity of the third movement is also carried off principally by the soloists, the orchestra participating by motivic punctuation.

INTERMISSION

"Great" Mass, K. 427, in C minor Wolfgang Amadeus Mozart
(1756-1791)

KYRIE

Chorus, with Soprano Solo:

Kyrie eleison (Lord, have mercy)
Christe eleison (Christ, have mercy)
Kyrie eleison (Lord, have mercy)

GLORIA

Chorus: Gloria in excelsis Deo (Glory be to God on high)

Aria: (Soprano): Laudamus te (We praise Thee)

Duet (Soprano, Mezzo-Soprano): Domine Deus (Lord God)

Double Chorus: Qui tollis (Thou that takest away)

Trio (Soprano, Mezzo-Soprano, Tenor): Quoniam tu solus
sanctus (For Thou alone art holy)

Chorus: Jesu Christe

Chorus: Cum sancto spiritu (With the Holy Spirit)

SANCTUS

Chorus: Sanctus, Sanctus, Sanctus, (Holy, Holy, Holy)

Chorus: Osanna in excelsis (Hosanna in the highest)

Solo Quartet: Benedictus qui venit (Blessed is he who cometh)

Chorus: Osanna in excelsis (Hosanna in the highest)

DELCINA STEVENSON, Soprano
MILDREN OWEN, Mezzo-Soprano
MELVIN BROWN, Tenor
JOHN WEST, Bass
THE FESTIVAL CHORUS, CHORALE,
ORCHESTRA

The appropriateness of the appellation "Great" as applied to Mozart's Mass in C minor, K. 427, can hardly be considered a subject for controversy. It is generally agreed that this work, although never completed by the composer, may well take its place between the Mass in B minor of Johann Sebastian Bach and the Missa Solemnis of Ludwig van Beethoven. The manner in which Mozart turns to account his rich artistic heritage attests, in the opinion of scholars, to a degree of greatness in the field of sacred music comparable to the composer's eminence in the fields of opera and the instrumental forms.

Mozart's biographer, Alfred Einstein, describes as follows the circumstances surrounding the composition of the Mass: "... the summer of 1782 saw a strange occurrence—Mozart beginning to write a new Mass, in Vienna, not because of any external stimulus but from an inner need, as the fulfilment of a vow... Mozart... had 'made the promise in his heart of hearts'... that when he brought her (Constanze) as his bride to Salzburg, he would have a newly composed Mass performed there... When Mozart actually arrived in Salzburg, in August 1783, only the Kyrie, Gloria, Sanctus and Benedictus were finished." In this evening's performance only these sections are being performed.

The majestic character of the vocal and orchestral resources, flutes, oboes, bassoons, horns and trumpets in pairs, three trombones, organ and strings, and the masterly employment of vocal and instrumental polyphony and the stile concertato evoke, in particular, the name of Johann Sebastian Bach, with whose music Mozart had recently become familiar. Nevertheless, in the words of Alfred Einstein, "Bach is not the only master who stands behind this work: there are also Handel and the whole 18th century... one cannot single out particular names because Mozart sums up his century and transfigures its musical language."

SATURDAY, JULY 20 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

ROBERTA STERNE, Recorder, Viol, Cittern,
Harpichord

COLIN STERNE, Recorder, Lute, Cromorne,
Transverse Flute

EDGAR HOOVER, Viola da Gamba

MARY-ESTHER NICOLA, Soprano

JAMES HULL, Tenor

Four Spanish Pieces

Quien amores tiene
Con qué la lavaré

Alta
Dindirin, dindirin

Juan Vasquez (fl. 1550)

Francisco de la Torre (fl. 1500)

Anonymous (c. 1500)

Diminutions on Palestrina's "Vestiva i colli" Giovanni Bassano
(fl. 1590)

Aria detto Balletto

Girolamo Frescobaldi
(1583-1643)

Music by the Brothers Lawes

Gaze not on swans

Go, lovely rose

Sing, fair Clorinda

Faith, be no longer coy

Three dances

Allman—Coranto—Saraband

Henry Lawes
(1596-1662)

William Lawes
(1602-1645)

Sonata in E minor

Jean Marie Leclair
(1697-1764)

Passacaglia—Allegro moderato—Largo—Allegro

DR. PAUL HOOREMAN
Musicologist-Composer

Dr. Paul Hooreman, noted French-Swiss musicologist and composer is a Lecturer on Music, University and Conservatoire of Lausanne, Switzerland. Currently lecturer on Music at Stanford University, Dr. Hooreman is an authority on 17th and 18th century music and is preparing a volume on the viola da gamba and its place in French music, 1550-1780.



JAMES HULL
Tenor

Singing for his 5th season at the Festival, James Hull is a popular musical figure on the Monterey Peninsula, having appeared as Monterey County Symphony soloist and in light operatic roles. Native of the State of Washington, Mr. Hull was awarded B. A. and M. A. degrees by the University of Washington. Now director of music in the Marina schools, he studies voice with Dr. Harvey Marshall.



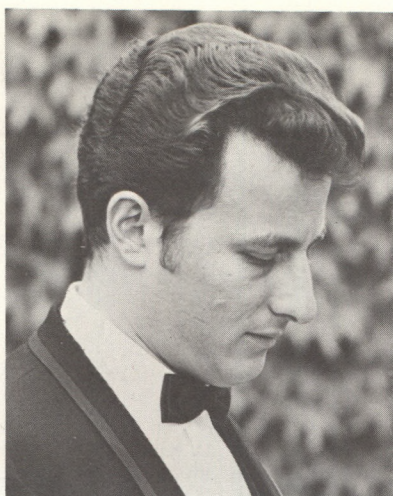
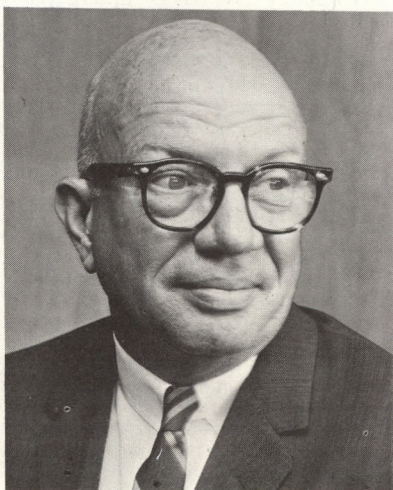
SALLY KELL
Cello

Principal cellist of the S. F. Ballet Orchestra, the Oakland Symphony and the Oakland Chamber Orchestra, Miss Kell appears in Carmel for the 8th season. She is also a member of the Lyra Trio and is frequently heard with the Golden Gate String Quartet in concerts for young audiences.



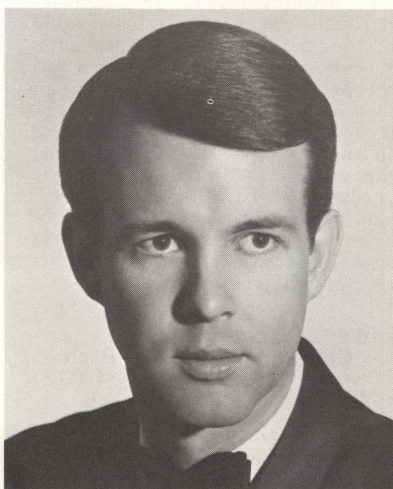
DR. RAYMOND KENDALL
Lecturer

President, Performing Arts Council of the L. A. Music Center and Chairman, Music Advisory Panel of the Cultural Presentation Program, U. S. State Department. Dr. Kendall returns for the 5th year as Lecturer in Carmel. With degrees from Occidental College, Stanford and Cornell Universities and the University of Basel, he is internationally known as educator, administrator, critic and columnist.



RALPH LaCANN
Trumpet

Principal trumpet of the Marin Symphony, San Jose Symphony and Amici della Musica Chamber Orchestra, Mr. LaCanna has performed as soloist throughout the Bay Area and appears in Carmel for the 8th season. He has studied with Seymour Rosenfeld in Philadelphia and with Charles Bubb, formerly first trumpet of the S. F. Symphony. Mr. LaCanna is currently working on a doctorate in physics at Stanford University.



DOUGLAS LAWRENCE
Baritone

A graduate of the University of Southern California and pupil of William Vennard, Mr. Lawrence toured Europe as soloist with the USC Chamber Singers. This led to his present position of soloist at the Hollywood Presbyterian Church. Mr. Lawrence is also choral director and teacher of voice at El Camino College.

JACQUELYN LAYNG
Alto

A graduate of Occidental College, Miss Layng returns to Carmel for the 9th time as member of the Chorale and as soloist. She has toured widely and recorded with the Roger Wagner Chorale, and taught music in the Los Angeles schools.



DONALD LEAKE
Oboe and Oboe d'Amore

With B. A. and M. A. degrees in music from USC and a degree in Dental Medicine from Harvard, Dr. Leake is completing studies toward an M. D. at Stanford. Since his Festival appearances in 1952 and 1953, he has recorded for Columbia under Stravinsky, played solo oboe with the San Diego Summer Symphony and toured with the Robert Shaw Chorale Orchestra.



CONCERT SUNSET AUDITORIUM

Concerto for Seven Trumpets and Timpani

Johann Ernst Altenburg
(1734-1801)

Allegro—Andante—Vivace

CHOIR I: EDWARD HAUG, CHARLES BUBB, JR.,
J. R. BERTRAM, ROBERT BRANDT

CHOIR II: RALPH LaCANN, TOM POOLE,
B. RANDALL SYKES

TIMPANI: ROBERT J. ERLEBACH

In 1795, near the close of a colorful life as virtuoso field trumpeter, organist, musical prankster and incipient revolutionary, Johann Ernst Altenburg published a valuable treatise entitled in part "An Essayed Introduction to the Heroic-Musical Art of Trumpeters and Kettledrummers." Indispensable to modern musical research, the treatise was for didactic purposes born, like its author, between 50 and 100 years too late. The high natural trumpet or "clarino" technique which figures so extensively in the works of J. S. Bach and G. F. Handel had given way earlier in the century to the classical use of trumpets—as by Haydn and Mozart—as internal pedal and rhythm instruments. But appended to Altenburg's treatise, by way of illustration, is a "Concerto a VII Clarini con Tympani," which, edited by Robert King and prepared for this performance by Edward Haug, is heard this evening. An evocation of a by-gone period when published, the Concerto's appeal to present-day lovers of Baroque music is immediate.

**Double Concerto for Harpsichord and Piano, Wq. 47,
in E flat major**

Carl Philipp Emanuel Bach
(1714-1788)

Allegro—Larghetto—Presto

MARGARET FABRIZIO, Harpsichord
RALPH LINSLEY, Piano

Carl Philipp Emanuel Bach, third (second surviving) son of Johann Sebastian, lived in and drew from the resources of two worlds, the Baroque, in which he had been trained by his father, and the Classic, in which he was the contemporary and in some respects forerunner of such "Viennese" composers as Haydn and Beethoven. His own esthetic predilection was for the "Empfindsamer" or "sensitive" style, which means, as Philip Barford writes in "The Keyboard Music of C. P. E. Bach," that he "constantly disrupts the rhythmic phraseology, introducing sforzandos, hesitations and sudden pianissimos in a manner anticipating Haydn's keyboard sonatas, and Beethoven's music generally." Although Emanuel's orchestral works may not lend themselves as readily to sudden interruptions of the musical stream as do the solo pieces, the same general style is in evidence.

The Double Concerto shows Emanuel between and within the two worlds from the points of view of the instruments employed—harpsichord representing the Baroque, forte-piano the Classic—and the technical means: while the melodic, harmonic and textural elements are characteristic of Classical style, the left hand of each of the solo keyboard instruments is still a continuo part, affixed to the general bass line even when the right hand is silent. There is little difference between the figurations given to the two instruments; Emanuel depends on the contrasts in timbre. But as Erwin Jacobi points out in his preface to the Baerenreiter edition of the Concerto, the interplay between the two soloists may be regarded as a sort of contest in which the harpsichord has prominence at the opening, but in which the forte-piano finally proves its worth. Jacobi asks: "Was it perhaps the composer's wish during this period of gradual displacement of the harpsichord . . . to demonstrate that the new forte-piano, even though inferior to the harpsichord in size, depth of tone and brilliance, could readily match the time-honored 'Flügel' as a concert instrument also?" The audience may wish to reflect on the answer of history as heard in this evening's performance of the Double Concerto.

Concerto for Cello in B flat Major

Luigi Boccherini
(1743-1805)

Allegro moderato—Adagio non troppo—Rondo: Allegro

JOSEPH SCHUSTER, Cello

Luigi Boccherini is known to the concert world principally through the work on this evening's program. To music-lovers

of extremely tender years he is known also through a "Celebrated Minuet," from his Quintet Op. 11, No. 5 (1771). His career as virtuoso cellist and composer of chamber and orchestral works is represented in these two compositions, in the Concerto realistically and dramatically, and in the Minuet symbolically, for the latter is a minor example of his achievement in the field of chamber music. Born in Lucca, Italy, Boccherini studied with his father and in Rome as a child prodigy, and was active in Vienna, Lucca, Paris, and finally in Madrid, where he found a patron in the Infante Don Luis. His artistic connections developed through his family—his ballerina sister Maria Esther was married to the dancer Onorato Vigano, and his brother was one of Haydn's librettists—and through his talents—he counted Friedrich Wilhelm II of Prussia and Lucien Bonaparte among his sponsors. His work at one time attracted the attention of Haydn.

The Concerto in B flat displays the virtuosity of the solo instrument over a solid symphonic foundation readily recognizable as part of the mainstream of late 18th-century Central European concert music, reflecting the cosmopolitan character of Boccherini's background. In accordance with the bravura nature of the composition, each movement has its own cadenza, even the brief but quietly impressive Andantino.

Recitative and Aria, K. 505

Wolfgang Amadeus Mozart
(1756-1791)

Recitative: "Ch'io mi scordi di te"

Aria: "Non temer, amato bene" (Andante)—"Alme belle" (Allegretto)

DELICINA STEVENSON, Soprano
MARILYN NEELEY, Piano Obligato

The concert aria, cultivated almost exclusively by Mozart—Beethoven's "Ah, Perfido" is a notable exception—invites comparison with the operatic scene on the one hand and with the solo concerted piece on the other. Lacking the support of the lengthy operatic structure, however, it must be musically and dramatically self-sufficient, and in fact at its best achieves an intensity generally found only at the high points of operatic masterpieces. The present work, whose text is drawn from Mozart's opera "Idomeneo," was written, according to Mozart's own catalog, "for Mlle. Storace and myself." Mlle. Storace was London-born Nancy Storace, sister of the composer Stephen Storace, the latter one of Mozart's pupils. Nancy created the role of Susanna in Mozart's opera "The Marriage of Figaro" during her stay in Vienna and may have sung the Concert Aria, K. 505, in her farewell concert. Mozart himself played the piano part in this "musical love letter" to Nancy.

INTERMISSION

Symphony No. 97 in C major

Franz Joseph Haydn
(1732-1809)

Adagio—Vivace—Adagio ma non troppo—
Menuetto: Allegretto—Finale: Presto assai

THE FESTIVAL ORCHESTRA

Symphony No. 97 is among the group of Haydn symphonies presented in London during the composer's first trip to the English capital at the invitation of the violinist and impresario Johann Peter Salomon (1745-1815). In response to this welcome challenge, Haydn made every effort, in the words of H. C. Robbins Landon's monumental book on the symphonies, "to display every facet of his knowledge and art," often returning to devices the composer had abandoned years ago. "Thus the Salomon symphonies sum up and synthesize all he had done in the field and at the same time look forward into the future." As the Salomon symphonies sum up Haydn's symphonic career, so the C major Symphony combines, according to Landon, "all the finest qualities of its predecessors" in the same key, for Haydn "the key of pomp and the vehicle for brilliant and festive music." Special features of this Symphony are: in the first movement, "the ferocious Beethovenian drive" at the outset of the Vivace and the use of material from the slow introduction in later measures; in the slow movement, the romanticization of the coda, and in the minuet, the avoidance of literal repetition and a special violin solo for Salomon in the Trio. The Finale carries forward Haydn's "sonata-rondo" form, with the customary generous infusion of good humor.

DOROTHY LEDGER
Mezzo-Soprano

A pupil of the late Nina Koshetz, Miss Ledger is a graduate of UCLA. She has recently returned from Europe where she studied with Luisa Willer and concertized in Germany, France and Holland. Her many distinguished California appearances include leading roles in the American premiere of Milhaud's "David," the west coast premiere of Stravinsky's "Oedipus Rex" and Moore's "Ballad of Baby Doe."



GLORIA GRACE PROSPER
Soprano

Miss Prosper, who appears at the Festival for the first time, has recorded and made international tours with the Roger Wagner Chorale and Gregg Smith Singers. She was soloist in the Columbia recording of Monteverdi's "Vespers" under Robert Craft and has performed with Stravinsky. One of her many opera appearances was in the recent Guild Opera production of "The Magic Flute" in Los Angeles.

MARILYN NEELEY
Piano

Since the age of eight Miss Neeley has acquired an enviable reputation throughout this country and in Europe as a soloist with symphony orchestras and as a recitalist. Her numerous awards include the International Competition Gold Medal in Geneva and in 1963, "Woman of the Year in Music" from the L. A. Times. She holds B. A. and M. A. degrees, magna cum laude, from USC.



JOSEPH SCHUSTER
Cello

Returning for his 4th appearance with the Festival, this renowned artist has just recorded with Vox Records the complete Beethoven and Mendelssohn sonatas for cello and piano. Solo appearances under Toscanini, Walter, Furtwaengler, Bernstein and Von Karajan are only some of the high lights of Mr. Schuster's distinguished career.

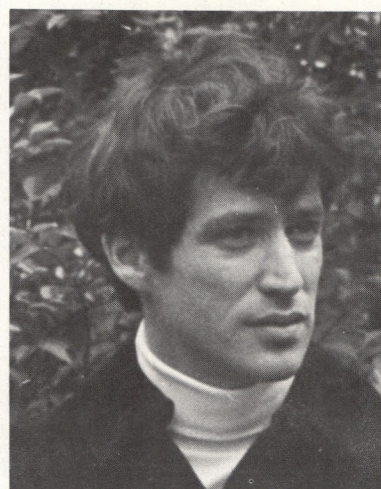
MARY-ESTHER NICOLA
Soprano

Festival soloist and member of the Festival Chorale since 1960, Miss Nicola has won critical acclaim for her performances throughout California in opera and oratorio. Among them was her solo appearance in Verdi's "Requiem" with the San Diego Symphony.



DAVID SHOSTAC
Flute

Engaged as principal flute with the St. Louis Symphony for next season, Mr. Shostac has held the same position with the New Orleans Symphony and has also performed in the American Symphony and in the Center of the Creative and Performing Arts at the University of Buffalo. He received his B. A. from Occidental College and M. S. from Juilliard, where he studied with Julius Baker.



MILDRED OWEN
Mezzo-Soprano

Singing for the first time in Carmel, Miss Owen has appeared frequently in the Bay Area in opera and oratorio. She has sung with the Marin Symphony, the Oakland Symphony, the Lamplighters, and the S. F. Opera Guild Talent Bank. Having graduated from Baylor University, she received also an M. A. from Teachers College, Columbia University.



COLIN AND ROBERTA STERNE
16th and 17th Century Instruments

For the 7th time these distinguished specialists in the playing of early instruments appear in Carmel. Extensive research during the past 20 years has resulted in their unique collection and wide performances of Renaissance and Baroque instruments in this country and in Europe. Colin Sterne is acting chairman of the Music Department, University of Pittsburgh.

SUNDAY, JULY 21 | 2:30 P.M.

CONCERT | SUNSET AUDITORIUM

THE MASS IN B MINOR

Johann Sebastian Bach
(1685-1750)

KYRIE

Chorus: Kyrie eleison (Lord, have mercy)
Duet (Soprano, Mezzo-Soprano): Christe eleison (Christ have mercy)
Chorus: Kyrie eleison (Lord, have mercy)

GLORIA

Chorus: Gloria in excelsis Deo (Glory be to God on high)
Aria (Soprano): Laudamus (We praise Thee)
Chorus: Gratias agimus tibi (We give thanks unto Thee)
Duet (Soprano, Tenor): Domine Deus (Lord, God)
Chorus: Qui tollis peccata mundi (Thou that takest away the sins of the world)
Aria (Alto): Qui sedes ad dexteram Patris (Thou that sittest at the right hand of the Father)
Aria (Bass): Quoniam tu solus sanctus (For Thou only art holy)
Chorus: Cum sancto spiritu (With the Holy Spirit)

INTERMISSION (Ten minutes)

CREDO

Chorus: Credo in unum Deum (I believe in one God)
Chorus: Patrem Omnipotentem (The Father Almighty)
Duet (Soprano, Mezzo-Soprano): Et in unum Dominum (And in one Lord)
Chorus: Et incarnatus est (And was incarnate)
Chorus: Crucifixus (He was crucified)
Chorus: Et resurrexit (And He rose again)
Aria (Baritone): Et in spiritum sanctum (And in the Holy Spirit)
Chorus: Confiteor unum baptisma (I acknowledge one baptism)

INTERMISSION (Ten minutes)

SANCTUS

Chorus: Sanctus, Sanctus, Sanctus (Holy, Holy, Holy)
Chorus: Hosanna in excelsis (Hosanna in the highest)
Aria (Tenor): Benedictus qui venit (Blessed is he who cometh)

AGNUS DEI

Aria (Alto): Agnus Dei (O Lamb of God)
Chorus: Dona nobis pacem (Give us peace)

SOLOISTS

DELCINA STEVENSON, Soprano
DOROTHY LEDGER, Mezzo-Soprano
MELVIN BROWN, Tenor
DOUGLAS LAWRENCE, Baritone
JOHN WEST, Bass

CONCERTINO

MARY-ESTHER NICOLA, GLORIA GRACE PROSPER, First Soprano; LaVONNE CLAY, LOIS UTTERBACK, Second Soprano; MARGERY TEDE, GLENNA DeWEESE, Alto; ALVIN BRIGHTBILL, EDWARD JAMESON, Tenor; ROBERT P. BERNARD, ROBERT HASTY, Bass.

KENNETH GOLDSMITH, Violin; DAVID SCHOSTAC, KATHARINE SORENSON, Flute.

RAYMOND DUSTE, DONALD LEAKE, Oboe, Oboe d'Amore, English Horn

JERRY A. DAGG, CAROL ANN HUBBARD, Bassoon

MAX MAZENKO, PATRICIA O'GARA, Horn

EDWARD HAUG, Trumpet

CONTINUO: RALPH LINSLEY, Harpsichord; KENNETH AHRENS, Organ; SALLY KELL, Cello; RICHARD T. ANDREWS, Contrabass

THE FESTIVAL CHORUS, CHORALE, ORCHESTRA

PROGRAM NOTES

Bach's four monumental choral works, the Passions according to St. John and St. Matthew, the Magnificat and the Mass in B minor, were completed approximately within the span of one decade, 1723-1733. Together these works manifest Bach's predominance in German and Latin sacred music of the high Baroque.

The immediate occasion for the composition of the Mass was Bach's interest in the title of Court Composer to the Electoral Prince of Saxony, who at that time was also ruler of Poland. Bach sent the part of the Kyrie and Gloria to the Prince in 1733, and after a wait of three years received the desired distinction.

Whatever the relationship between personal and musical motivation, there is no question that here we have the greatest Mass of the Baroque period and one of the greatest in the history of music. Its claim to supremacy lies in the grand lines on which it is laid out, the consummate artistry of its detail and in the profound understanding of the Latin text.

Structurally the Mass in B minor falls into four large sections—Kyrie, Gloria, Credo and Sanctus-Agnus Dei. Within each of the larger sections the various movements are laid out according to the diverse expressive values of consecutive portions of the liturgical text. The individual movement must therefore have those particular vocal and instrumental forces which the composer believes to be the most sympathetic to the emotional or dramatic content of the text. This treatment is vividly portrayed in the unrelieved lamenting of the Crucifixus, on a ground bass, and the joyous outburst of the Et Resurrexit which immediately follows. The changes from chorus to solo to duet and the kaleidoscopic succession of orchestral settings is, however, governed by the overall musical need for balance, variety and contrast. Further, certain portions were drawn by Bach from his earlier works.

With all these potentially conflicting factors to be reconciled, one gains some idea of the force of Bach's genius.

Examples of Bach's surpassing "musical exegesis" of the text could be multiplied indefinitely. It is effected not only by treating each idea as a separate musical movement, but by the illumination of individual phrases and words within the movement. In the Nicene Creed, for example, after the words "I believe in one God" have been set forth, they are repeated in the three upper voices, while the basses intone "Father Almighty," establishing musically the identification of God as the omnipotent Father. Numerical symbolism may be demonstrated in the seven melodic lines of the Credo, seven being the mystic indivisible number, and the six voices of the Sanctus, the latter in reference to the six-winged seraphim of Isaiah 6: 2-3.

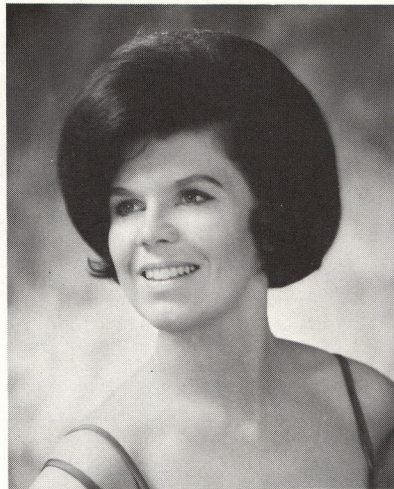
The Mass in B minor is scored for soprano, alto, tenor and bass soli, a basic five-part chorus, and the following orchestral forces: two flutes, three oboes, two oboi d'amore, two bassoons, three trumpets, horn (originally corno da caccia, the "hunting horn"), timpani, strings and continuo. The present performance follows a baroque practice of assigning the more florid concentrated passages to a small group of singers in contrast to those passages more appropriately sung by the larger chorus.

DELICINA STEVENSON**Soprano**

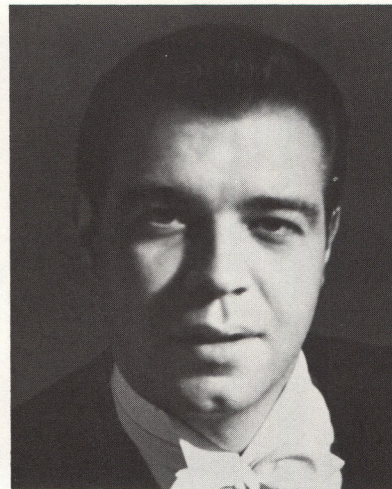
A native of Los Angeles, Miss Stevenson was winner of the S. F. Opera auditions in 1966, receiving the James H. Schwabacher Memorial Award. During the past two years she has been a regular member of the S. F. Opera and Western Opera companies. With a music degree from Kansas University, she has studied voice with William Vennard and coached with Mme. Lotte Lehmann and Martial Singher.

NANCY TRETHAWAY**Soprano**

Numerous awards and scholarships have been won by this young artist, who appears in Carmel for the 2nd year. A southern Californian and student of Tilly da Garmo Zweig, Miss Trethaway held two full tuition scholarships in music at California State College, Los Angeles. She is currently soprano soloist at Immanuel Presbyterian Church in Los Angeles.

MARGERY TEDE**Mezzo-Soprano**

Returning to Carmel for the 3rd season, Miss Tede, a member of the S. F. Opera Company, is widely known in the concert and radio world. Recently she appeared as Herodias in Strauss' "Salome" with the Fresno Symphony. A student of Dr. Harvey Marshall and winner of an award scholarship from the National Federation of Music Clubs, Miss Tede plans on further study in Spain.

JOHN WEST**Bass**

One of the foremost young basses, Mr. West has sung in oratorio with the N. Y. Philharmonic, Chicago, and Philadelphia symphony orchestras. He has appeared with the S. F. Spring Opera and the Spoleto Festival. In 1967 he won the highest award in the Münich International Competition for Singers. A native of Pennsylvania, he attended Curtis Institute and the Eastman School of Music.

SANDOR SALGO AND THE BACH FESTIVAL

by JOHN WOOLFENDEN

By now, the Carmel Bach Festival is Sandor Salgo, and Sandor Salgo is the Bach Festival.

Serving his 13th season with the 31-year-old event, the Hungarian-born conductor-music director has become so thoroughly identified with the annual 10-day series of concerts that it would be difficult to imagine them without him.

Certainly he is the festival's most colorful personality. And probably its most individualistic.

Despite the unremitting efforts of his wife Priscilla and their daughter Debbie to convert him to what he calls a "nature boy role" at their summer hideaway in New England when the Carmel series concludes each year, he steadfastly shies away from hunting in the Maine woods, swimming in "almost warm" lakes and riding on "very high" horses which, he confesses, make him slightly uneasy.

In self-defense, he strolls out from their cottage with camera in hand, to look as if he were immersed in nature, but his mind is really off at Sunset Auditorium, planning next year's programs.

When he has a baton in hand, either in rehearsal or at the concerts themselves, he gets as much exercise as an Olympic gymnast, he always contends.

Music is always his first concern, but in addition, he must serve as morale builder, talent scout and father confessor. He plays all these parts with charm, with thorough scholarship and knowledge of his art, with gentle humor and a liberal admixture of Hungarian fire. That last is just as natural to him as his mop of unruly hair, which starts each concert carefully combed and set, and within a few moments is flying in the breeze of his own total involvement.

When he is not teaching music classes at Stanford, or conducting at the Stanford Opera Theater, the San Jose Symphony, the Marin Symphony, the "Music at the Vineyards" series at Saratoga, or guest conducting in San Francisco, or Mexico City, or Vancouver, or London, he is attending, as a member of the audience, festivals in Provincetown or Dartmouth or wherever he happens to be. Music is, of course, his life.

Late nights, rich food and early rehearsals by now should have made a tense and jittery wreck of him, but he thrives on the combination, crediting the "great friendliness of the people of the Monterey Peninsula" for his unflagging spirit while here.

It is a friendliness which he more than reciprocates.

And, as he has frequently said, "the success of the Bach Festival is the greatest energy recharger."

CONCERT SUNSET AUDITORIUM

THE ART OF THE FUGUE

JOHANN SEBASTIAN BACH (1685-1750)

Orchestral version by Wolfgang Graeser, in a new sequence established by Putnam Aldrich.

FESTIVAL ORCHESTRA, SOLOISTS,
INSTRUMENTAL ENSEMBLES

Fugue, for string quartet

Contrapunctus 1: A simple fugue, setting forth the basic materials to be developed in the various movements which follow.

KENNETH GOLDSMITH, Violin
ROBERT MURRAY, Violin
PAMELA GOLDSMITH, Viola
SALLY KELL, Cello

Fugue, for solo strings

Contrapunctus 3: The subject of this fugue is the inversion of the basic subject. Chromaticism is introduced in the extended countersubject.

KENNETH GOLDSMITH, Violin
ROBERT MURRAY, Violin
PAMELA GOLDSMITH, Viola
FIDEL SEVILLA, Viola
CHARLES V. ROBERTS, Viola
SALLY KELL, Cello
ELLEN DESSLER, Cello
RICHARD T. ANDREWS, Contrabass

Mirror fugues, for wind trio

Contrapunctus 16a, 16b: Two three-part fugues, the second an inversion of the first in all voices. The subject is characterized by a triplet motion.

DAVID SHOSTAC, Flute
JERRY A. DAGG, Bassoon
RAYMOND DUSTE, English Horn

Fugue, with inversion of subject for string orchestra

Contrapunctus 5: The subject of this fugue is the inversion of the basic subject, elaborated by interpolated notes in a dotted rhythm. It is answered by the basic subject in its original position, elaborated in the same manner.

Canon at the octave, for harpsichord

Contrapunctus 12: A canon whose subject is a dance-like transformation of the basic subject. The second voice duplicates the first an octave lower at a time-lapse of four measures.

RALPH LINSLEY, Harpsichord

Fugue, with inversion and diminution of subject, for string orchestra

Contrapunctus 6: In the original edition this fugue is marked "In stile francese" (in the French style). It is marked by dotted rhythms characteristic of the Baroque French Overture. The subject is answered by a diminution—in which all note-values are halved—of its inversion. Stretto treatment is an important feature; here the answer appears before the subject has come to the end of its phrase.

Double fugue, with double counterpoint at the twelfth, for solo winds

Contrapunctus 9: The first subject of this double fugue (fugue with two subjects) is a running figure remotely related to the basic subject; the second subject is the basic subject itself. The two subjects appear above and below one another.

RAYMOND DUSTE, Oboe
DONALD LEAKE, English Horn
JERRY A. DAGG, Bassoon
CAROL ANN HUBBARD, Bassoon

Double fugue, with double counterpoint at the tenth, for wind and string orchestra

Contrapunctus 10: In this double fugue the first subject is indirectly derived from the basic subject, while the second subject is identical with the first subject of Contrapunctus 5. Thematic material is reinforced in thirds and sixths.

Canon in double counterpoint at the tenth, for organ

Contrapunctus 14: The canon has as its subject a syncopated inversion of the basic subject, extended by a running triplet figure, and rhythmically intensified by even smaller note-values. Halfway through, the two voices change places.

KENNETH AHRENS, Organ

Triple fugue, for winds, brasses, strings and organ

Contrapunctus 11: Each of the three subjects is an inversion of those presented in Contrapunctus 8. Some authorities accept the striking chromatic figure as a fourth subject, and consider this a quadruple fugue.

INTERMISSION

Fugue, for string quartet

Contrapunctus 4: The subject of this fugue is the basic subject inverted. New harmonic paths are opened by a slight change in the contour of the basic subject about halfway through the fugue.

KENNETH GOLDSMITH, Violin
ROBERT MURRAY, Violin
PAMELA GOLDSMITH, Viola
SALLY KELL, Cello

Fugue, for solo strings

Contrapunctus 2: This is a simple fugue organized like Contrapunctus 1, but conveying a different mood. The significant feature is the introduction of a dotted rhythm for the concluding notes of the basic subject.

KENNETH GOLDSMITH, Violin
ROBERT MURRAY, Violin
PAMELA GOLDSMITH, Viola
FIDEL SEVILLA, Viola
CHARLES V. ROBERTS, Viola
SALLY KELL, Cello
ELLEN DESSLER, Cello
RICHARD T. ANDREWS, Contrabass

Canon in double counterpoint at the twelfth, for harpsichord

Contrapunctus 13: The outlines of the basic subject are retained in this two-voice canon. The lower voice also appears above the upper, as is indicated by the term "double counterpoint."

MARGARET FABRIZIO, Harpsichord

Inverted fugue, with diminution and augmentation of the subject, for string orchestra

Contrapunctus 7: The basic subject appears in its inverted and direct forms respectively, with the interpolated notes of Contrapunctus 5 in three simultaneous rhythmic configurations—in the original note-values, twice as fast, and twice as slow.

Canon, with augmentation and inversion for organ

Contrapunctus 15: A canon in two voices. The second voice is an inversion of the first voice in note-values twice the length of the first. At mid-point the procedure is reversed.

KENNETH AHRENS, Organ

Mirror fugues, for strings and organ

Contrapunctus 18a, 18b: The first of this pair of Contrapuncti is a fugue in four voices. The second is a complete inversion of the first.

Triple fugues, for brass, strings and organ

Contrapunctus 8: Here the "new" subjects, each with a highly individual character, are presented and combined.

(Continued on page 19)

CONCERT — SUNSET AUDITORIUM

(Continued from page 18)

Mirror fugues, for two harpsichords

Contrapunctus 17a, 17b: These fugues are in four voices, each harpsichordist being entrusted with two. The two fugal voices presented in 17a are strictly mirrored in 17b; the other two voices are "free."

MARGARET FABRIZIO, Harpsichord
RALPH LINSLEY, Harpsichord

Quadruple fugue, unfinished, for orchestra and organ

Contrapunctus 19: This is the crowning fugue of the entire "Art of the Fugue." Its first subject is austere, its second decorative. Its third subject is the name of BACH himself, which, in the German nomenclature of the notes, is the theme, B-flat, A, C, B-natural. It is believed that Bach planned to fashion a great quadruple fugue, introducing the basic subject of "The Art of the Fugue" as the fourth subject of this final fugue. The movement was never completed by Bach, and the present performance ends on the notes as they appear in the Berlin autograph. Following this abrupt termination Bach's own son Carl Philipp Emanuel has written in the manuscript: "In the midst of this fugue, where the name BACH is introduced as a countersubject, the composer died."

"The Art of the Fugue" was planned by Bach as a theoretical and didactic compendium of the manifold possibilities inherent in fugal composition. The work achieves this aim in summing up the contrapuntal procedures of the Baroque period in terms

Subject



of both technical mastery and esthetic fulfillment. Although Bach did not specify a medium of performance, vocal or instrumental, this does not necessarily imply that he intended that it should be "heard" only by the accomplished score-reader; hence, a number of "practical" editions have been made by latter-day arrangers. The present version for orchestra is the work of Wolfgang Graeser; the numbers which follow the word "Contrapunctus" are those of his edition. However, in this evening's performance, the sequence is the one established by Dr. Putnam Aldrich.

A few words must be said about the overall structure of "The Art of the Fugue" and its relationship to the arrangement of the various Contrapuncti on the present program. Contrapunctus 1 through 4 are simple fugues; 5, 6 and 7 are "counter-fugues," in which the answer is an inverted form of the subject; 8 through 11 are double and triple fugues; 12 through 15 are canonic fugues,—canons and fugues in which the parts maintain a canonic relationship; 16 through 18 are mirror fugues, and 19 a great triple fugue, probably planned as a quadruple fugue. It is apparent that certain elements of organization and climactic development are present. On the other hand, each Contrapunctus is a self-sufficient composition, with its own premises and conclusions, and the order established by Graeser is not found in all sources. These considerations and the need for contrasts in sonority provide the rationale for the arrangement of movements on this program. The "basic subject" referred to frequently in the descriptions is the theme stated in the first four measures of Contrapunctus I.

Inverted Subject



MONDAY, JULY 22 11:00 A.M.

RECITAL

PARISH HALL, ALL SAINTS,
EPISCOPAL CHURCH

MARILYN NEELEY, Piano
MARGERY TEDE, Mezzo-Soprano

Variations on "Ah! vous dirai-je maman"

Wolfgang Amadeus Mozart
(1756-1791)

Sonata in D major

Franz Joseph Haydn
(1732-1809)

Andante con moto—Presto

"Arianna a Naxos," Cantata for Solo Voice, with Piano
Franz Joseph Haydn

Recitative—Aria—Recitative—Aria

Sonata in D major

Baldassare Galuppi
(1706-1785)

Adagio—Allegro—Largo maestoso—Gigue

Steinway Piano courtesy of Mrs. Milton H. Shutes

MONDAY, JULY 22 3:00 P.M.

LECTURE

PARISH HALL, ALL SAINTS'
EPISCOPAL CHURCH

THE ART OF THE FUGUE

DR. RAYMOND KENDALL, President, Performing Arts Council of the Music Center, Los Angeles

TUESDAY, JULY 23 8:30 P.M.

CONCERT SUNSET AUDITORIUM

BRANDENBURG CONCERTO NO. 5, BWV 1050

Johann Sebastian Bach
(1685-1750)

Allegro—Affetuoso—Allegro

MARGARET FABRIZIO, Cembalo Concertato
DAVID SHOSTAC, Flute
KENNETH GOLDSMITH, Violin

In this concerto grosso the solo group consists of flute, violin and cembalo concertato. Here we have no simple keyboard continuo part, though to a certain extent the harpsichord fulfils this role as well; rather, the keyboard part is soloistic, making great demands upon the skill and expressive capabilities of the performer. Indeed, in the words of Abraham Veinus, "The concertino unit (of this concerto) boasts of a solo cembalo for the first time in its history; an intimation of the fact that the entire early development of the clavier concerto is intimately bound up with Bach."

"Hunting" Cantata, BWV 208, "Was mir behagt, is nur die muntre Jagd." (Only the merry hunt pleases me)

(Only the merry hunt pleases me) J. S. Bach
DianaDOROTHY LEDGER
PalesMARY-ESTHER NICOLA
EndymionMELVIN BROWN
PanJOHN WEST
Members of the FESTIVAL CHORALE and

FESTIVAL ORCHESTRA

Recitative (Diana): Only the merry hunt pleases me
Aria (Diana): Hunting is the sport of heroes
Recitative (Endymion): Say, lovely goddess
Aria (Endymion): Will you not then surrender
Recitative (Diana, Endymion): Indeed I love you still
Recitative (Pan): I, a god of these pastures
Aria (Pan): Like Pan a prince must rule his land
Recitative (Pales): Shall Pales be the last to offer her tribute?
Aria (Pales): Sheep may safely graze
Recitative (Diana): Then join our song
Chorus: Shine, bright sun, on this fair pasture
Duet (Diana, Endymion): Weave spells to enchant us
Aria (Pales): While the flocks are wand'ring
Aria (Pan): Ye fields and meadows
Chorus: Ye visions enchanting

Among the more than one thousand compositions known to have come from the pen of Johann Sebastian Bach, certain

of them must have had particular appeal for him. We have tangible evidence of this in his use of the same materials for different occasions and in different musical contexts. An especially striking example of this multi-purpose music is the "Hunting" cantata "Was mir behagt, ist nur die muntre Jagd." Written for the birthday of Duke Christian of Saxe-Weissenfels (in all probability in 1713), Bach used it, with slight changes in the text, for the birthday of Prince Ernst August of Saxe-Weimar in 1716, and again in 1740 or 1742 for the name day of Elector Friedrich August II of Saxony. It may also have been performed about 1720 for another occasion at the Weissenfels court. Further, parts of the work were used in a sacred cantata, and the bass line of one of the soprano arias occurs as the melody in an instrumental piece for violin, oboe and continuo.

Diana is reproached by Endymion for her neglect of him. When she explains that the "neglect" has a legitimate cause, the celebration of the birthday of Duke Christian, the lovers are reconciled, and they join in a musical tribute to the sovereign, to which Pan and Pales lend their voices. One of the most delightful arias in this cantata is "Schafe können sicher weiden," which will be recognized from its many performances and arrangements. "Bach bestowed the greatest of care on this cantata," writes Karl Geiringer in his evaluation of recent research on Bach, and "It is not surprising that the composer again and again made use of the delightful work for specific occasions."

INTERMISSION

Concerto for Piano, K. 595, in B flat major
Wolfgang Amadeus Mozart
(1756-1791)

Allegro—Larghetto—Allegro

MARILYN NEELEY, Piano

Mozart's last concerto for piano and orchestra is dated January 5, 1791. H. C. Robbins Landon, writing two hundred years after Mozart's birth, claims that if Mozart had lived he would have entered upon a new style of composition during the same year. The characteristics of this "late style," already apparent in certain works of this period, are "enormous but effortless technical ability, increasing preoccupation with harmonic problems, a kind of remote ethereal passivity, and an increasing abstraction of musical thought." Landon finds these features represented in the B flat Concerto by the "no longer restless chromaticism and the calm fatalistic simplicity of the Larghetto's beginning." In the world of this "noble simplicity and quiet greatness," concludes Friedrich Blume, "emotions are vain."

TUESDAY, JULY 23 11:00 A.M.

RECITAL PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

JOSEPH SCHUSTER, Cello
Assisted by:
GLORIA GRACE PROSPER, Soprano
ROBERT MURRAY, CHARLES R. HEIDEN, Violin
PAULA SKOLNICK, Cello Continuo
RALPH LINSLEY, Piano and Harpsichord

Chorale-Prelude, "Nun komm, der Heiden Heiland"
Johann Sebastian Bach
(1685-1750)

Concerto in C minor Johann Christian Bach
(1735-1782)
Allegro molto maestoso—Adagio molto—Allegro energico

"Salve Regina," Cantata for Soprano George Frideric Handel
(1685-1759)

Largo—Salve Regina
Adagio—Ad te clamamus
Andante allegro—Eia ergo
Adagissimo—O clemens

Suite No. 3 in C major for Cello Solo J. S. Bach
Praeludium—Allemande—Courante—Sarabande—
Bourrée I—Bourrée II—Gigue

Divertimento in D major Franz Joseph Haydn
(1732-1809)
Adagio—Menuet—Allegro molto

TUESDAY, JULY 23 | 3:00 P.M.

**ORGAN RECITAL | COMMUNITY CHURCH,
CARMEL VALLEY**

KENNETH AHRENS, Organist

WORKS OF DIETRICH BUXTEHUDE (1637-1707)

Toccata and Fugue in F major
Chorale-Preludes
Come, Holy Ghost, God and Lord
Lord, keep us steadfast in Thy word
I call to Thee, Lord Jesus Christ
O Sacred Head, now wounded
From God shall naught divide me
Passacaglia in D minor

WORKS OF JOHANN PACHELBEL (1653-1706)

Variations on "What God ordains is always good"
Prelude in D minor

WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

Variations on "O God, Thou faithful God"
Prelude and Fugue in B minor

WEDNESDAY, JULY 24 | 11:00 A.M.

**RECITAL | PARISH HALL, ALL SAINTS'
EPISCOPAL CHURCH**

In commemoration of the 300th anniversary of the birth of
FRANCOIS COUPERIN (1668-1733)

MARGARET FABRIZIO, Harpsichord
JUDITH DAVIDOFF, Viola da Gamba

Pièces de Clavecin

Jean-Henry d'Anglebert
(1628-1691)

Prelude in G minor
Allemande
Courante
Gigue
Passacaille d'Armide

Suite No. 2, in D major, for Viola da Gamba and Harpsichord
Antoine Forqueray (1671-1745)
Jean Baptiste Forqueray (1699-1782)

La Ferrand (Vivement)—La Regent (Noblement et sou-
tenu)—La Fronchin (Mouvement aisé)—La Angrave (Très

vivement)—La Au Vaucel (Très tendrement)—La Eynaud
(Fièremment)—Chaconne La Morangis ou La Plissay

Vingt-Quatrième Ordre

François Couperin le Grand
(1668-1733)

Prélude in A major (from "L'Art de toucher le Clavecin")
Les vieux seigneurs (Sarabande grave)
Les jeunes seigneurs
Cy-devant les petits maitres—2e. Partie
Les dars-homicides (Rondeau)
Les guirlandes
Ire. Partie—2e. Partie
Les Brinborions
Ire. Partie—2e. Partie—3e. Partie—4e. Partie
La belle autrefois l'Infante (Gavotte)
L'Amphibie (Mouvement de Passacaille)

Dowd Harpsichord courtesy of Mr. Edward Kauffman

WEDNESDAY, JULY 24 | 3:00 P.M.

**LECTURE | PARISH HALL, ALL SAINTS'
EPISCOPAL CHURCH**

BAROQUE MUSIC OF NEW SPAIN

DR. RAYMOND KENDALL, President, Performing Arts Council of the Music Center, Los Angeles

WEDNESDAY, JULY 24 | 10:00 P.M.

FOUNDERS' MEMORIAL CONCERT | CARMEL MISSION BASILICA

BAROQUE MUSIC OF NEW SPAIN

and

MUSIC OF GIOVANNI GABRIELI (1557-1612)

FESTIVAL CHORALE
KENNETH AHRENS, Organ
FESTIVAL BRASS ENSEMBLE

TRUMPET

EDWARD HAUG
RALPH LaCANNA
CHARLES BUBB, JR.
J. R. BERTRAM

TROMBONE

DANIEL LIVESAY
JACK R. BAYES
JEROME JANSEN
JOHN KOLARIK

This program was appropriately chosen for presentation in the Carmel Mission Basilica, where music very similar to the selections heard tonight, perhaps some of the same music, was undoubtedly performed. The music of Giovanni Gabrieli provides significant contrasts—and connections—between the music of Europe and the music of “New Spain.” Discoveries in natural science and new philosophic trends from the 17th century had resulted in a growing secularization of European cultural life, whereas in the colonial world of Hispanic America, the church was still a dominant cultural force, in the established centers, such as Mexico City and Lima (Peru) and in the newly conquered “wilds” of California. In the urban centers church music tended to follow European patterns, while along the Mission trail simple music was written for the newly converted Indians. The musico-historical panorama of the Old and New Worlds are displayed in tonight’s varied program.

Credo Parisiense From the Archives, Mission San Carlos Borromeo del Rio Carmelo

The conquest of California by the Spanish in the 18th century involved in its religious aspects the conversion of the native inhabitants. This was effected in part by drawing them into the life of the missions which were established along the Camino Real. Participation of the Indians in the sacred services called for the composition of music which was simple enough for them to perform. The Credo Parisiense is a composition written for two solo parts, alternating with unison chorus. Its overall range is limited to a major ninth and there are few large skips. The words are the usual words for the Credo, “I believe in one God, Father Omnipotent, Maker of heaven and earth.” The music was probably written by one of the Mission priests.

Mass, “Ego flos Campi” Juan Gutiérrez de Padilla Kyrie—Sanctus (ca. 1595-1664)

Juan Gutiérrez de Padilla, recognized as the “most significant composer in North America in the 17th century,” served from 1629 to his death in 1664 as choirmaster of the Cathedral of Puebla, a provincial capital not far from Mexico City. He was in charge of prodigious vocal and instrumental forces, for which he wrote sacred music for single and double chorus and villancicos—part songs with secular or sacred texts. The title “Ego flos campi” (I am the flow of the field) suggests derivation from a motet. Toward the close of his career, Padilla built up at the Cathedral a library rich in Spanish music of his time. The Mass, “Ego flos campi,” was edited by Dr. Alice Catalyne as part of her doctoral dissertation on the music of Padilla and is used with her kind permission.

O Jesu mi dulcissime Giovanni Gabrieli

This Sacred Symphony, published three years after Gabrieli’s death as part of *Symphonie Sacrae*, Book II, provides an opportunity for comparisons with his setting of the same text, published in Book I. Both works are for double chorus. Whereas the earlier setting is more closely related to Renaissance practice, the later one abounds in striking dissonances and swirling 16th-note figures. The edition used in this evening’s performance is by G. Wallace Woodworth. The vocal setting is preceded by an intonation in the same mode as the piece itself, preparing the singers for the work to follow. The text is: “O my sweet

Jesus, I adore thee lying in the stable; O delightful child, I adore thee lying in the manger.”

Salve Regina, a 4 Juan de Lianas (16th century)

Vita, dulcedo, spes nostra
Ad te suspiramus
Et Jesum, benedictum fructum ventris tui
O clemens, o pia

“Hail, Queen,” one of the antiphons to the Blessed Virgin Mary, was probably sung by Columbus’ sailors every night on their long voyage to the New World and performed every Saturday in all of the principal churches of Spanish America. Pizarro, conqueror of the Incas, was so fond of this chant that he caused it to be copied in his will.

The setting of Juan de Lianas appears in the Codex of the Convento del Carmen, now the Colonial Museum of Carmen, Villa Obregon, Distrito Federal, Mexico. Jesus Bal y Gay, editor and transcriber of this music, believes Lianas to have been a Mexican composer living in the second half of the 16th century and probably attached to the chapel in which the Codex was compiled. Robert Stevenson points out his “preference for light, high ensembles.” “The flowing and deeply-felt vocal lines,” writes Stevenson, “breathe a tenderness that no sympathetic listener can miss.”

Lianas appears to derive the opening motive of each movement from the traditional plainchant, whose incipits are sung by a solo voice immediately preceding each of the polyphonic sections.

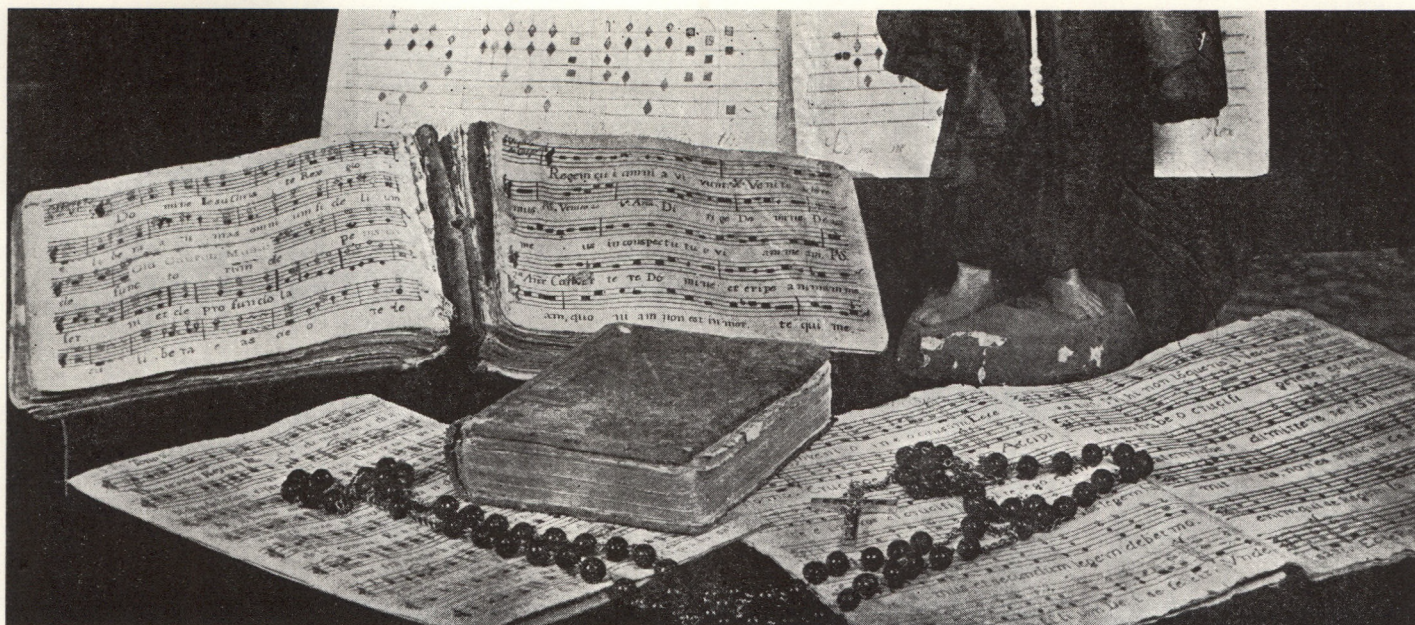
Canzon Septimi Toni, a 8 Giovanni Gabrieli

In the present program, rich in polychoral music of both the Old and New Worlds, the Canzon Septimi Toni shows Giovanni Gabrieli as the composer of a polychoral instrumental, as distinguished from a vocal-instrumental or purely vocal composition. The instrumental canzona, as derived from the French vocal chanson, assumed many forms in Italy in the late 16th and early 17th centuries. Its treatment by Gabrieli, represented in the present work in the Mixolydian mode (G to G on the white keys of the piano), is especially significant because it anticipates the rondo form—in its repeated sections in triple meter—and the Baroque concerto, in its short antiphonal passages.

Exultate iusti in Domino Juan Gutiérrez de Padilla

As choirmaster and composer at the Cathedral of Puebla, Mexico, Padilla wrote not only important masses, but made significant contributions to the literature of the motet. The present work, like the Mass, “Ego flos campi,” is scored for double chorus, a cappella. It is a brilliant work which makes important use of antiphonal effects, and contrasts striking homophonic rhythmic passages with a shorter section of flowing counterpoint. The text is taken from Psalm 32, “Exult, O just ones in the Lord; Praise from the upright is fitting. Give thanks to the Lord on the harp; With the ten stringed lyre chant His praise.” The editor of the score used in this evening’s performance is Roger Wagner.

(Continued on page 23)



(Continued from page 22)

Motet, "Buccinate in neomenia tuba"

Giovanni Gabrieli

Giovanni Gabrieli's polychoral style reaches a high point in the festival motet "Buccinate in neomenia tuba," scored for 19 voices disposed in three five-voice (Choirs I, II, IV) and one four-voice (Choir III) choral units. Instruments are employed in doubling certain of the vocal parts. The text is drawn from Psalm No. 80, "Blow up the trumpet in the new moon, in the time appointed, on our solemn feast day."

The four choirs are heard singly, in two's, in three's and together. Constant overlapping of the choirs, frequent cadencing on various tones of the mode, and lively antiphonal treatment impart a festive vitality to the basically homophonic texture. At the words "cantate et exultate" the meter changes to triple proportion, returning to duple meter to form a broad and majestic ending. The edition used in this performance was prepared by Paul Winter.

Benedictus

Giovanni Gabrieli

This composition by Gabrieli is scored for three choirs, the first two mixed and the third a male choir. Short passages are allotted at the beginning to each of the three choirs. The texture

is largely homophonic with simple contrapuntal sections. The three choirs enter at short intervals at the "Hosanna in excelsis" which forms the second and final part of this composition. The text is: "Blessed is he who comes in the name of the Lord."

In Ecclesiis

Giovanni Gabrieli

MELCINA STEVENSON, Solo Soprano
MELVIN BROWN, Solo Tenor
JOHN WEST, Solo Bass

From Book II of *Symphonie Sacrae* comes also this majestic composition for double chorus, soprano, tenor and bass soloists, brass instruments and organ. In a sense this composition sums up the life work of Giovanni Gabrieli in its profusion of styles which, however, are combined to form a well organized composition. Early Baroque monody, familiar style, Renaissance counterpoint, Baroque toccata style, the canzona, as well as the Renaissance practice of diminution are employed. Like the motet, "Buccinate in neomenia tuba," there is a recurring "Rondo" refrain in triple meter, set to the word "Alleluia." The text is: "Bless the Lord, Alleluia. In every place bless the Lord, O my soul. In God is my salvation and glory." This composition was edited by G. Wallace Woodworth.

THURSDAY, JULY 25 11:00 A.M.

RECITAL PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

MARGARET FABRIZIO, Piano and Harpsichord
DAVID ABEL, Violin

Sonata, K. 296, in C major Wolfgang Amadeus Mozart
(1756-1791)

Allegro vivo—Andante sostenuto—Rondo: Allegro

Muzio Clementi Piano courtesy of Bjarne B. Dahl.

Sonata No. 4 in C minor Johann Sebastian Bach
(1685-1750)

Largo (Siciliano)—Allegro—Adagio—Allegro

Sonata, K. 378, in B flat major W. A. Mozart
Allegro moderato—Andantino sostenuto e cantabile—
Rondo: Allegro

THURSDAY, JULY 25 3:00 P.M.

LECTURE PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

LE CARNAVAL DES PRÉCIEUSES
DR. PAUL HOOREMAN, University of Lausanne, Switzerland

THURSDAY, JULY 25 | 8:30 P.M.

CONCERT | SUNSET AUDITORIUM

LE CARNAVAL DES PRÉCIEUSES

A CONCERT OF FRENCH MUSIC

(In Paris around 1660)

collected, edited and presented
as a suite in eleven parts
for voices, orchestra and narrator

by

PAUL HOOREMAN

JEAN DUCHESNE, Narrator
NANCY TRETHAWAY, Soprano
JACQUELYN LAYNG, Alto
MELVIN BROWN, Tenor
DOUGLAS LAWRENCE, Baritone
JOHN WEST, Bass
COLIN and ROBERTA STERNE, Recorder
JUDITH DAVIDOFF, Treble and Bass Viol

LYLE E. NORDSTROM, Recorder, Treble Viol,
Hurdy-Gurdy
ANTHONY DOHENY, Tenor and Bass Viol
CHRISTOPHER WILLIAMS, Lute
MARTIN SHAPIRO, Theorbo
RALPH LINSLEY, Harpsichord
KENNETH AHRENS, Organ
Members of
FESTIVAL CHORALE and FESTIVAL ORCHESTRA

I. PRELUDE

Anonymous composer: Allemande.

II. THE CARNIVAL IN PARIS

Narrative, after Jean Loret (1596-1665). **1**

Anonymous composer: *Vaudeville "Patipatapan, amis ..."

III. MARSHALL DE L'HOSPITAL'S BALL (The Governor of Paris)

Narrative, after Jean Loret. **2**

Guillaume Dumanoir (1615-circa 1690): Branle simple,
Branle gai. Branle à mener.

Anonymous composer: Gavotte. Courante. Sarabande.

IV. A CONCERT AT THE HOUSE OF A PARISIAN MUSIC LOVER

Narrative, after Jean Loret. **3**

Du Buisson (?-after 1680): *Prélude.

Hotman (?-1663): *Ballet.

Antoine Boeset (circa 1587-1643): *Air de cour "Doux complices de mes ennuis . . ." **4**

Ennemond Gaultier (circa 1575-1651): Courante called "La Belle Homicide."

Denis Gaultier (circa 1600-1672): Courante without title. Allemande called "Les Larmes de Gaultier" or "Tombeau de Monsieur Blanc-rocher."

Etienne Moulinié (circa 1600-circa 1670): *Air de cour "Merveille qui charmez les yeux . . ." **5**

V. THE PARADE IN THE BOIS DE BOULOGNE

Narrative, after Jean Loret and La Gravette de Mayolas (1609-1671). **6**

Anonymous composers: *Marche des Dragons du Roi. Marche de la Garde Francoise.

Jean-Baptiste Lully (1632-1687): *Marche française faite pour M. le Comte de Séry.

VI. MADAME'S CONCERT (The King's sister-in-law)

Narrative, after Charles Robinet (1621-1682). **7**

Louis Couperin (circa 1626-1661): Prélude.

Michel Lambert (circa 1610-1696): *Air sérieux "Laissez-moi soupirer . . ." **8**

Jacques Champion de Chambonnières (circa 1602-1671): Gigue.

Robert Cambert (circa 1628-1677): *Air sérieux "Hélas, vous demandez, Iris . . ." **9**

Chambonnières: Gigue où il y a un canon. *Sarabande.

Sébastien Le Camus (circa 1610-1677): *Air sérieux "A quoi pensiez-vous, Climène . . ." **10**

VII. MARDI GRAS MERRIMENT

Narrative, after Jean Loret. **11**

Robert Cambert: *Air à boire "Sus, sus, pinte et fagot . . ." **12**

André de Rosiers (?-?): *Chanson à boire "Quand on va à la guerre . . ." **13**

Guillaume Michel (?-?): *Air à boire "Devez-vous pas au moindre signe . . ." **14**

André de Rosiers: *Chanson à boire "Mon amour est dans la vigne . . ." **15**

VIII. POPULAR ENTERTAINMENTS

Narrative, after Jean Loret. **16**

André de Rosiers: *Chanson à danser "Me promenant seulette . . ." **17**

François de Chancy (?-1656): *Chanson à danser: "J'ai vu cette beauté seulette . . ." **18**

Anonymous Composers: *Chansons à danser "Monsieur à quoi est bon cela . . ." **19** "Guillemette pleure et crie . . ." **20**

INTERMISSION

IX. ROYAL DEVOTIONS

Narrative, after Jean Loret. **21**

Henry du Mont (1610-1684): *Pièce du premier ton

*Motet "Panis angelicus." **22**

*Symphonia. *Motet "Laudate Dominum . . ." **23**

X. THE GREAT BALLET DE COUR

Narrative, after Jean Loret. **24**

Jean-Baptiste Lully: Ouverture. Gaillarde. Gavotte. Bourrée. Air vif. Canarie. Rondeau pour les Paysans. Concert. Course de Bagues. Gavotte en rondeau. Air des Gardes. Air pour Scaramouche. Rondeau pour les Basques. Deux Airs pour Jean Doucet. Charivari. Chaconne.

XI. EPILOGUE

Narrative, after Jean Loret. **25**

Jean-Baptiste Lully: Rappel de la Chaconne.

An asterisk before a title indicates works taken from contemporary sources. A number in bold face after a title refers to the translation of the literary texts, which will be distributed by the ushers on the evening of the concert.

A NOTE ON LE CARNAVAL DES PRÉCIEUSES

"Le Carnaval des Précieuses", performed in this Festival as a World premiere, presents a panorama of French music of the mid-seventeenth century: a music always delightful, often of a great beauty, and which is unaccountably neglected.

In the years around 1660, what will later be called "Le Grand Siècle" has all the freshness and spontaneity of youth. Louis XIV is but a young man of twenty; Versailles is still a lonely small castle lost in far-away hunting grounds; Molière has just started his Parisian career; Racine is a student, Bossuet a young abbot, Lully a mere violin player in the King's orchestra. French society, slowly emerging from the turbulent civil war called "La Fronde", is under the influence of "Les Précieuses", ladies whose refinement and delicacy will do much to confer taste and elegance on the new reign.

At that time, "Carnaval", or Shrove-tide (the four days preceding Lent), was the occasion for all sorts of concerts, balls and entertainments, culminating in the great "Ballet de Cour", a

spectacular and costly show lasting several hours, which was danced not only by professional "baladins", but by the courtiers and the King himself. The "Carnaval des Précieuses" tries to re-create these entertainments, which are depicted in the narrative.

This narrative is taken from "La Muse Historique", the collection of letters in verse of the poet Jean Loret and his followers. These weekly letters, written in a quaint, humorous vein, described the events taking place in Paris, and a picturesque world comes alive in this pleasant historical doggerel.

The musical works, suggested by Loret's descriptions, have been unearthed from the contemporary sources, printed or manuscript; only a few have come from scholarly publications. All the works had to be "edited," which means adding to the raw material of the originals all that was supplied at sight by the musicians of the time. And it goes without saying that the grouping of these pieces as a series of musical pictures is the work of the modern musician. P.H.

FRIDAY, JULY 26 | 11:00 A.M.

**RECITAL | PARISH HALL, ALL SAINTS'
EPISCOPAL CHURCH**

WORKS OF ANTONIO VIVALDI (1675-1741)

Concerto for Two Oboes, F. VII, No. 9, in D minor
Largo-Allegro—Largo—Allegro molto
RAYMOND DUSTE, DONALD LEAKE

Concerto for Bassoon, F. VIII, No. 1, in B flat major
Largo-Presto (The Phantoms)—Presto-Andante molto
(The Dream)—Allegro (The Sunrise)
JERRY A. DAGG

Concerto for Viola d'Amore F. II, No. 2, in D minor
Allegro—Largo—Allegro moderato
PAMELA GOLDSMITH

Concerto for Two Trumpets, F. IX, No. 1, in C major
Allegro—Largo—Allegro moderato
EDWARD HAUG, RALPH LaCANN
Members of THE FESTIVAL ORCHESTRA

FRIDAY, JULY 26 | 3:00 P.M.

**ORGAN RECITAL | BETHLEHEM LUTHERAN CHURCH,
MONTEREY**

KENNETH AHRENS, Organist
From the **CLAVIERUEBUNG, PART III**
Johann Sebastian Bach
(1685-1750)

Prelude in E flat major (pro Organo pleno)
The Kyrie
Kyrie, God Father in Eternity, (cantus firmus in soprano)
Christe, Comforter of all mankind (cantus firmus in tenor)
Kyrie, God, Holy Ghost (cantus firmus in bass)
pedal)
The Gloria
Glory be to God in the highest (manualiter)
The Ten Commandments
These are the Holy Ten Commandments (cantus firmus in canon at the octave)

The Creed
We all believe in one God (in Organo pleno)
The Lord's Prayer
Our Father, which art in heaven (manualiter, cantus firmus in soprano)
Baptism
Christ, our Lord to Jordan came (cantus firmus in pedal)
Penitence
Out of the depths I cry to Thee (in six parts; in Organo pleno with double pedal)
Holy Communion
Jesus Christ, our Blessed Savior (cantus firmus in pedal)
Triple Fugue in E flat major (in five parts; pro Organo pleno)

FRIDAY, JULY 26

(Repeat of Friday, July 19, Program)
8:30 P.M.

SATURDAY, JULY 27

(Repeat of Saturday, July 20, Program)
11:00 A.M.
(Repeat of Saturday, July 20, Program)
8:30 P.M.

SUNDAY, JULY 28

(Repeat of Sunday, July 21, Program)
2:30 P.M.

HISTORICAL INSTRUMENTS PLAYED IN THE CARMEL BACH FESTIVAL

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers; others, modern reproductions. The following descriptions have been provided by the artists who play these instruments, and whose names appear in the corresponding entries.

BAROQUE FLUTE (Colin Sterne) Modern reproduction by Franz Kueng in Switzerland.

A single-keyed, transverse instrument.

BAROQUE ORGAN (Bethlehem Lutheran Church, Monterey) Laukhuff Organ, made in West Germany to specifications drawn by Mr. John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long thin rods (trackers) connecting the keyboard and pipes. The only electrical requirement is the current to the blower, 22 stops; 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

BAROQUE ORGAN (Community Church, Carmel Valley) Walcker Pipe Organ, made by Dembinsky in Ludwigsburg, Germany.

An instrument with tracker action, slide windchest, classic voicing of pipes. 11 stops; 14 ranks of pipes, unenclosed.

CELLO (Joseph Schuster) Matteo Gofriller, 1726.

A very rare instrument made by Gofriller (1670-1740), native of Venice and pupil of Stradivarius in Cremona.

CITTERN (Roberta Sterne) Modern reproduction by Robert Brown in Philadelphia, Penna.

A wire-strung instrument plucked with a quill.

CROMORNE (Colin Sterne) Modern reproduction by Otto Steinkopf in Berlin, Germany.

A double-reed instrument, the reed being enclosed within a capped chamber at the top.

GRAND PIANO (Margaret Fabrizio) Muzio Clementi & Co., made in London, 1805-1810.

Last transition keyboard instrument between the harpsichord and piano. Wood frame, 68 keys, thinly strung, 2 pedals: damper and true una corda.

HARPSICHORD (Margaret Fabrizio) Modern instrument made by William Dowd in Boston, Mass. Loaned through the courtesy of Edward Kauffman.

A replica-type instrument based on a Paskal-Taskin harpsichord at Yale University. Two manuals. Hand stops: two 8', one 4', lute, peau de buff.

HARPSICHORD (Ralph Linsley) Modern instrument, made by Neupert in Nürnberg, Germany.

Two manuals; two 8', one 4', one lute stop. Property of the Carmel Bach Festival; anonymous donor.

HARPSICHORD (Ralph Linsley) Modern instrument, made by Wittmayer in Gartenburg, Germany.

One manual: one 8', one 4', one lute stop. Property of the Carmel Bach Festival; bequeathed by Mrs. Helen Fuller.

HURDY-GURDY or **VIELLE A ROUE** (Lyle E. Nordstrom) Made by George Kelischek in Atlanta, Ga. Loaned through the courtesy of Curtis Bouterse of San Diego.

A three-stringed instrument, with tone produced by a friction wheel turned by a crank. The top string may be fingered by means of a small keyboard; the two lower strings sound as a drone similar to that of a bag-pipe.

LUTE (Colin Sterne) Modern reproduction by Clyde Parmelee, Jr. in Pittsburgh, Penna.

OBOE D'AMORE (Raymond Duste) Modern reproduction by Marigaux in France.

A mezzo-soprano instrument with pear-shaped bell.

OBOE D'AMORE (Donald Leake) Modern reproduction by Lorée in Paris, France.

OBOE D'AMORE (Eleanor Biondi) Modern reproduction by Howarth in London, England, 1958. Property of Raymond Duste.

Ordered by Raymond Duste on the recommendation of Evelyn Barbarolli, who supervised the tuning and key-work.

ORGANO DI LEGNO (Kenneth Ahrens) Designed and constructed by Otto Rindlisbacher in Zürich, Switzerland. Loaned through the courtesy of Emile Norman and Brooks Clement.

"Organo di legno" or "wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a reed organ. The Rindlisbacher organ used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedacht 8', Rohrflöte 4', and Principal 2'. The two lower octaves of the Gedacht 8' are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement)

REBEC. Modern reconstruction of a three-stringed medieval bowed instrument. Loaned through the courtesy of University of California, Berkeley.

RECORDERS (Lyle E. Nordstrom) Modern reproductions by Arnold Dolmetsch in England and by Friedrich von Huene.

The end-blown flutes of the medieval, renaissance and baroque periods.

RECORDERS (Colin and Roberta Sterne) Modern reproductions by Franz Kueng in Switzerland.

RENAISSANCE FLUTE (Colin Sterne) Modern reproduction by Otto Steinkopf in Berlin, Germany.

A keyless, transverse instrument.

THEORBO (Martin Shapiro) Modern reproduction, made in Germany. Loaned through the courtesy of Stanley Buetens.

A lute-type instrument with 24 strings, permitting an extended bass range.

VIOLA D'AMORE (Pamela Goldsmith) Thomaso Eberle, Naples, 1701. Loaned through the courtesy of University of California, Berkeley.

VIOLA DA GAMBA (Judith Davidoff) Bass viol, made c.1700 by an unknown European instrument-maker.

VIOLA DA GAMBA (Anthony Doheny) Modern German reproductions of tenor and bass viols.

VIOLA DA GAMBA (Edgar Hoover) Bass viol, made by Dr. Hoover himself.

VIOLA DA GAMBA (Roberta Sterne) Modern reproduction of a tenor viol, made by Emmo Koch in Germany.

VIOLIN (David Abel) Guarneri del Jesu, early 18th century.

BAROQUE BOW (David Abel) Modern reproduction by T. Burdell Tenney in Redlands, Calif.

This bow, used by Mr. Abel in the morning recital, may be called a reconstruction of the type extant in Bach's time. The distance from hair to stick is approximately $\frac{3}{4}$ " at the center point—and the arch is nearly flat when the bow is adjusted for playing. This provides two main changes from the Tourte-style bow: greater ease in playing or breaking chords, and a somewhat milder quality imparted to the tone.

VIOLIN (Kenneth Goldsmith) Carlo Antonio Testore, Milan, 1730.

Friends of the Carmel Bach Festival (At the time of printing)

PATRONS

Mrs. McCormac Bunting

SUSTAINING

Mrs. A. M. Allan
Helen Belford
Joy E. Belden
Mrs. Edward A. Bullis
Mr. and Mrs. A. E. Castello
John Castello
Mr. and Mrs. John Connell
Mr. and Mrs. Arthur L. Dahl
Mrs. Charles A. Dowdell
Mr. and Mrs. Keith Evans
Mr. and Mrs. Bruce Grimes
George S. Hale
Mr. and Mrs. Owsley Hammond
Mr. and Mrs. John R. Hanford
Mr. and Mrs. Charles Haubiel
Robert E. Mueller
Mrs. James H. Schwabacher
Mrs. Archibald M. Strong
John David Thomas

SUBSCRIBING

Dr. Stanley R. Abramson
Henry H. Adams
Lila B. Adams
Lurene Albert
Mrs. Lawrence Arnstein
Mr. and Mrs. Ralph B. Atkinson
Mrs. Harry Bacher
Mrs. Ruth K. Baker
Mrs. Gates Baldwin
Mrs. Winifred E. Barber
Jack Renard Bertram
Peter L. Besag, PhD
Jean Bigham
Mr. and Mrs. Paul A. Bissinger, Jr.
Mrs. Gladys A. Black
Dr. and Mrs. Robert L. Black
Dr. and Mrs. Henrik L. Blum
Wolfgang Brook
Dr. and Mrs. William F. Brown
Marian E. Bruce
Mr. and Mrs. H. V. Bruchholz
Mr. and Mrs. C. R. Bubb
Mr. and Mrs. William B. Buckminster
Mrs. Kenneth L. Call
Mrs. Rumsey Campbell
Cdr. John W. Cane, USN
Mrs. Anderson M. Cannon
Mr. and Mrs. W. T. Cardwell, Jr.
Dr. and Mrs. Paul A. Carlson
Mr. and Mrs. Park Chamberlain
Mrs. C. G. Collins
John B. and Olive Condliffe
Dr. Ambrose A. Cowden
C. W. Cross
Mr. and Mrs. Pierre Delfausse
Dr. and Mrs. Robert Lee Dennis
Josephine L. Dockstader
Mr. and Mrs. Bernard H. Dresser
Nelo Drizari
Mrs. Clyde P. Dyer
Mrs. Emil A. Edlind
Katharine L. Fisk
Mrs. James A. Floyd
Mr. and Mrs. John Douglas Forbes

Mr. and Mrs. Norman Fromm
Miss Sylvia Garrison
Mr. and Mrs. John P. Gilbert
Howard Greenstein
Dr. and Mrs. Morris Gutterman
Mr. and Mrs. G. H. Guttridge
Philip Haims
Mrs. Chauncey J. Hamlin
Shirley Harcourt
Mr. and Mrs. James R. Harkins
Mr. and Mrs. Monte Harrington
Miss Kathleen Harris
Mrs. Lauffer T. Hayes
Mr. and Mrs. John D. Henderson
Helen Herman
Dr. and Mrs. Frederick K. Herpel
Mr. and Mrs. George E. Hersey
Mrs. A. L. Higginbotham
Henry Hill
Alfred Holzer
Mr. and Mrs. William S. Howe, Jr.
Allis F. Hussey
Dr. and Mrs. Mortimer Iger
Dr. and Mrs. Robert M. Jameson
Mr. and Mrs. Wm. E. Jarvis
Prof. and Mrs. Walter Jennings
Mrs. John Johantgen
Geo. E. Johnson
Ellis Kaplan
Spencer R. Kern
Dr. and Mrs. Samson B. Knoll
Dr. Robert T. A. Knudson
Hugh S. and Vivian Koford
Harriette M. Kratt
Col. Miles W. Kresge
Mr. and Mrs. J. G. Landon
Patricia Lane
Mr. Kyle P. Laughlin
Mrs. Kenneth A. Learned
Mrs. John A. Lesoine
Mr. and Mrs. E. R. Lilienthal
Mrs. Philip N. Lilienthal
Ralph Linsley
Mr. and Mrs. Stephen M. Lott
Mr. and Mrs. William DeLoss Love
Mrs. John Luetscher
Mr. and Mrs. Oliver V. Lyon
Mrs. J. F. MacKenzie
Dr. and Mrs. Arnold Manor
Mrs. Charles H. Mathews
Mr. and Mrs. Ernst Mayer
Harrietta McElhany
Mrs. Edna R. McKinnon
Mr. and Mrs. Robert O. McMahan
Dr. and Mrs. Albert K. Merchant
Mr. and Mrs. Norman A. Merritt
Otto E. Meyer
The Rev. Walter F. Minhoto
Mr. and Mrs. J. Fulton Morgan
Mitko Nedeff
Craig Northcutt, M.D.
Mrs. Nelson T. Nowell
Mr. and Mrs. W. J. Orella, Jr.
Mr. and Mrs. Thomas H. Paul
Mr. and Mrs. Clinton B. Phillips
Mrs. H. J. Phillips
Mrs. Virginia Potter
Mr. and Mrs. Roy J. Pryor
Davis L. Ralston
Dr. and Mrs. Jacob Reicher
Frances Ring, PhD
John D. Roberts
Mrs. R. Ellis Roberts

David W. Robinson
Mrs. Marcel E. Rotchy
Norman and Richard Rudy
Mrs. Madeleine H. Russell
Mr. and Mrs. George L. Sackman
Prof. S. A. Schaaf
Mrs. Frank A. Scott
Robert E. Seligson
Mrs. Roxie Setrakian
Dr. and Mrs. Edward Seigel
Cpl. John H. Siple USMC
E. J. Smutny
Charles Sobel
Margaret Stebbins
Marion W. Stevens
Mrs. Arthur C. Stewart
Mrs. Hascal V. Stewart
Mrs. Flage G. Stone
Dr. and Mrs. William Stone
N. W. D. Sturch
Dr. and Mrs. Paul K. Theobald
Margaret W. Truax
Edith P. Truesdell
Mr. and Mrs. Judson E. Vandever
Mr. and Mrs. Bernard Van Horne
Mr. and Mrs. Paul Varady
K. Christie Vogel
Mr. and Mrs. George Vurek
Gene Wagner
Mrs. Matt Wahrhaftig
Miss Florence M. Waller
Mr. and Mrs. Harwood Warriner
Frank Wight
Arthur E. Wilkerson
Dr. and Mrs. Mast Wolfson
Mrs. Leo Wolman
Paul R. Woudenberg
Mrs. Storey Wright
Mr. and Mrs. Fritz T. Wurzmman
Mrs. Harold R. Youngman
Merle R. Zinser
Mrs. Edgar T. Zook
L. E. Zwallen

CONTRIBUTIONS IN MEMORY OF

Mrs. D. L. Adams, Helene Lehmann,
Marie T. Loeb, Leisel Wurzmman, Judge
Edward T. Zook.

Mrs. Emory S. Adams, Jr.
Frank A. Campini
Mr. and Mrs. Arthur L. Dahl
Mrs. Walter Alfred deMartini
Mrs. B. Franklin Dixon
Mrs. Charles A. Dowdell
Mr. and Mrs. H. A. Fredricks
Mr. and Mrs. John P. Gilbert
Mrs. Marcia Hart
Mrs. Fritz Hartung
Higley Family
Mrs. Gladys Howson
Mr. and Mrs. Reiko Kageyama
Hans Lehmann
Klaus J. Lehmann
Mrs. Walter Lehmann
Fred M. Loeb
Mrs. W. S. Loeb
Mr. and Mrs. Sandor Salgo
Mrs. H. H. Schaps
Hede Vasen
Mr. and Mrs. Laidlaw Williams
Mr. and Mrs. Fritz T. Wurzmman
Mrs. Edgar T. Zook

32nd Annual Carmel Bach Festival

July 18-27, 1969

Tickets: Season \$36, \$30, \$24 — Single \$7, \$6, \$5



SEASON TICKET SUBSCRIBERS

(At the time of printing)

Mr. and Mrs. Ansel Adams	Carmel	Mrs. C. S. Caine	Claremont	Diana K. Farr	Carmel
Dr. Francis D. Adams	So. Pasadena	Mrs. Rumsey Campbell	Carmel	Kathy Farr	Carmel
Lila B. Adams	Carmel	Mr. and Mrs. W. T. Cardwell, Jr.	Whittier	Arleen Farrow	Carmel Valley
Marian Adams	Carmel	Dr. and Mrs. Paul A. Carlson	Modesto	Mr. and Mrs. Peter J. Ferrante	Carmel
Mrs. James Agee	Berkeley	Mrs. Donald M. Carpenter	Menlo Park	Marion Loring Field	Berkeley
Kenneth Ahrens	Pacific Grove	John W. Castello	Hollywood	William Field	Point Reyes Station
Dr. and Mrs. Putnam Aldrich	Stanford	Mr. and Mrs. Colin K. Chambers	Monterey	Mr. and Mrs. Frank L. Fine	Seattle, Washington
Gertrude Andress	Carmel	Edward W. Chapman, Jr.	New York, N.Y.	Mr. and Mrs. Robert Folkoff	Los Altos
Mrs. Robert G. Argo	San Marino	Mrs. I. A. Clayton, Jr.	Carmel	Mrs. John Douglas Forbes	Charlottesville, Va.
Mrs. Laurence Arnstein	San Francisco	Brooks Clement	Big Sur	Prof. and Mrs. Kenneth Freyer	Long Island, N.Y.
Mr. and Mrs. Ralph B. Atkinson	Monterey	The Most Rev. Harry A. Clinch, D.D.	Monterey	Mr. and Mrs. Norman N. Fromm	San Francisco
Mrs. Harry Bacher	Carmel	Richard D. Colburn	Los Angeles	Mattie E. Frost	Carmel
Mrs. Ruth K. Baker	Hollywood	Mrs. Olive G. Condliffe	Berkeley	Mrs. Wm. E. Gagen	Sonoma
Mrs. Gates Baldwin	San Marino	Mrs. Victor E. Cooley	Carmel	Mr. and Mrs. J. P. Gilbert	Carmel
Mrs. Winifred E. Barber	Berkeley	Mrs. Elizabeth Crichton	Carmel	Hope M. Gladding	Berkeley
Dolores A. Barraza	Milbrae	Elizabeth Greer Crofton	Carmel	John Glieve	Pebble Beach
Mr. and Mrs. Robert B. Bartlett	San Francisco	C. W. Cross	Jackson, Miss.	Patricia L. Golton	Stockton
Joy E. Belden	Pasadena	Mr. and Mrs. Henry G. Curran	San Francisco	Mr. and Mrs. Ralph R. Gordon	Long Beach
Helen Belford	Pasadena	Mr. and Mrs. Arthur L. Dahl	Pebble Beach	Frances M. Gray	San Francisco
Mrs. L. J. Bennett	Acampo	Mrs. E. E. Dalcin	San Francisco	Cantor and Mrs. Morris Greenfield	Long Beach
Mr. Jack R. Bertram	Palo Alto	Mrs. Walter Alfred deMartini	San Francisco	Dr. and Mrs. James R. Griffin	Carmel Valley
Peter L. Besag PhD	Carmel	Mrs. S. Hasket Derby	Carmel	Mrs. Bruce Grimes	Carmel
Randell Kent Bishop	Carmel	Mrs. A. deVries	Carmel	Dr. and Mrs. Morris Gutterman	Menlo Park
Mr. and Mrs. Edgar Bissantz	Carmel	Mrs. R. E. Dockstader	Whittier	Mr. and Mrs. David Hagemeyer	Carmel
Dr. and Mrs. Robert L. Black	Monterey	Mrs. Charles A. Dowdell	Carmel	Mr. and Mrs. Howard R. Hagg	Sacramento
Dr. and Mrs. Henrik Blum	Berkeley	Jane Brown Dunaway	Pebble Beach	Mr. and Mrs. Parker Hall	Carmel
Mrs. Gustav F. Blumhardt	Carmel	Mr. and Mrs. Ted Durein	Carmel	Elizabeth Halsey	Carmel
Mrs. Theodore Bogert	Carmel	Mrs. Clyde P. Dyer	Carmel	Mrs. Aymer J. Hamilton	Sacramento
Mr. and Mrs. André Boratko	Oakland	Mr. and Mrs. Harwell Dyer	Carmel Valley	Harry E. Handler	Monterey
Margaret Bradshaw	Carmel Valley	Mrs. Emil A. Edlind	Carmel	Mr. and Mrs. Hugh Hannon	Carmel
Mrs. Everett H. Breed	Stanford	Mrs. Thomas O. Edwards	Carmel	Shirley Harcourt	San Francisco
Mrs. Roswell S. Britton	Claremont	Mr. and Mrs. Alexander Ellett	Carmel	Mr. and Mrs. James R. Harkins	Carmel
Mrs. John E. Brock	Pebble Beach	Mr. and Mrs. Keith Baldwin Evans	Carmel	Mrs. Dolores Harris	Carmel
Mrs. C. R. Bubb	Menlo Park	The Rev. and Mrs. Peter Farmer	Pebble Beach		
Mrs. McCormac Bunting	Carmel	Mr. and Mrs. John Farr	Carmel		
Florence Burrell	Carmel				
Mrs. C. Butterworth	Santa Barbara				
Mrs. Herbert Cabral	Bridgeville, Pa.				

SEASON TICKET SUBSCRIBERS (Continued)

Mr. and Mrs. Samuel H. Harrison	Carmel	Mrs. Charles H. Mathews	Carmel	Dr. Alfred Stoessler	San Francisco
Mrs. Marcia Hart	Menlo Park	Mrs. Eliot G. Mears	Stanford	Dr. and Mrs. William Stone	Salt Lake City, Utah
Mr. and Mrs. Charles Haubiel	Los Angeles	Mrs. Walter V. Melton III	Walnut Creek	Mrs. Martel Stover	La Jolla
Mrs. Lauffer T. Hayes	Piedmont	Dr. and Mrs. Albert K. Merchant	Carmel	Mrs. Archibald Strong	Palo Alto
Dorothy Heer	Salinas	Dr. and Mrs. L. Bruce Meyer	Carmel	Paul Sorel	Los Angeles
Dr. Friedy Heisler	Carmel	Lucille Mitchell	Los Angeles	Mrs. Thomas Sutton III	Piedmont
Francis Heisler	Carmel	Mr. and Mrs. Robert A. Moffitt	Los Angeles	Dr. Margaret Swigart	Pacific Grove
Mr. and Mrs. A. W. Hellenthal	Sacramento	Mrs. James Moore	Carmel	Mrs. Bernard Szold	Carmel
Mary Heller	Atherton	DeNeale Morgan	San Francisco	Mr. and Mrs. Wilson E. Taylor	Menlo Park
Helen Herman	San Jose	Mrs. Doris Morgan	Penryn	Dr. and Mrs. Paul K. Theobald	Carmel
Mrs. Harvey Herold	Santa Clara	Mrs. John H. Moskowitz	San Francisco	Mrs. Albert R. Thompson	Pebble Beach
Dr. and Mrs. Frederick Herpel	Laguna Hills	Franchon B. Mowers	Carmel Valley	Mrs. Doris S. Thompson	Carmel
Mr. and Mrs. Jack C. Herron	Carmel	Margaret E. Murdock	Berkeley	Mr. and Mrs. Eugene O. Thompson	Carmel
Mr. and Mrs. George E. Hersey	Paradise	Mrs. V. J. McGill	San Francisco	E. H. Thunig	San Francisco
Mr. and Mrs. E. M. Hibbing	Monterey	Mrs. Edna R. McKinnon	Carmel	Dr. Paula Tobias	Pacific Grove
Mrs. Elizabeth W. Hill	Pacific Grove	Donald McLaughlin	Stockton	Mrs. W. Carroll Tornroth	Carmel
James Hillgartner	San Francisco	Nizza Nedeff	Carmel Valley	Carol A. Trefethen	Berkeley
Lenoir Hosack	San Francisco	Nikki Nedeff	Carmel Valley	Mrs. Charles A. Trumbly	Carmel
Mrs. Eda L. Hoult	Carmel	Mitko Nedeff	Carmel Valley	Muriel Uprichard	Santa Monica
Mr. and Mrs. William S. Howe, Jr.	San Francisco	Mrs. Paul Nelson	Carmel	Peggy Rose Urner	Oakland
Mrs. Harold Hunt	San Jose	Dr. Lee P. Neuwirth	Princeton, New Jersey	John W. Vail	Carmel
Zelie J. Hussey	San Francisco	The Rev. H. M. M. Nicholas	Carmel	Mrs. Ernest H. Vamos	Pebble Beach
Mrs. Herschel Hyde	Pasadena	Emile Norman	Big Sur	Mr. and Mrs. Judson E. Vandevere	Monterey
Ethelinda James	Carmel	Mrs. Nelson T. Nowell	Carmel	Bernard Van Horne	Carmel
Dr. and Mrs. Robert M. Jameson	Truth and Consequences, New Mex.	Grace Odhner	Walnut Creek	Dr. and Mrs. C. B. Van Neil	Carmel
Edith Jamieson	Carmel	Marie Oliver	Pacific Grove	Mr. and Mrs. Paul D. Varady	Santa Monica
Mrs. William Jiune	Los Altos	Dr. Marie Ortmyer	Carmel Valley	Hede Vasen	Carmel
G. E. Johnson	Tiburon	Dr. and Mrs. Shepard F. Palitz	Bakersfield	Mr. and Mrs. Boris Veren	Big Sur
Mrs. Leslie M. Johnson	Carmel	Mr. and Mrs. Francis Palms	Monterey	Mary Viadro	Berkeley
Mr. and Mrs. Paul A. Johnson	Tracy	Mr. and Mrs. Thomas L. Paul	Pacific Grove	The Rev. Frederick L. Von Husen	Wahiawa, Hawaii
Lucille M. Johnston	Monterey	Mrs. James L. Pierce	Palo Alto	Mrs. Matt Wahrhaftig	Piedmont
Rabbi and Mrs. Wolli Kaelter	Long Beach	Mr. and Mrs. Arthur Porter	Pacific Grove	Morton Wallace	Berkeley
Claire M. Kennedy	Carmel	Mr. and Mrs. Charles W. Puckett	Fresno	Mr. and Mrs. Harwood Warriner	Saratoga
Dr. and Mrs. John H. Kennedy	Santa Barbara	Mrs. Emil Reinhardt	Piedmont	Jean Warriner	Carmel
Dot Ketchin	South Laguna	Mrs. Robert U. Ricklefs	Pebble Beach	Mr. and Mrs. Gerald Wasserman	Monterey
Mrs. J. J. Kittell	Pebble Beach	Mr. and Mrs. Philip H. Robertson	Santa Ana	Sheila F. Webster	Carmel
Mr. and Mrs. Leonard Klene	Carmel	Mrs. Karl G. Rohrer	Los Altos	Bernhardt Weidenbaum	San Jose
Jeanie Morgan Klenke	Carmel	Lewis Rosenbaum	Los Angeles	Bayard Weist	Carmel
Dr. and Mrs. Samson B. Knoll	Menlo Park	Dr. Livia Ross	Sausalito	Carl Wellards	Long Beach
Dr. Robert T. A. Knudsen	San Francisco	Dr. Steven E. Ross	Sausalito	Celinea Wells	Carmel
Mr. and Mrs. Bernard Kotkin	Pasadena	Dr. Norman Rudy	Fresno	Mrs. Joseph Weston	Carmel
Hariette M. Kratt	Burlingame	Richard J. Rudy	Fresno	Mr. and Mrs. Paul G. Wexberg	San Francisco
Jeradine Lamb	Carmel	Sharon M. Russell	Palo Alto	Craig W. White	Atherton
Mr. and Mrs. Carlisle B. Lane	Berkeley	Mrs. Charles Sale	Carmel	Mr. and Mrs. Eben Whittlesey	Carmel
Patricia Lane	Carmel	W. Frederick Schadd	Carmel	Dr. and Mrs. James A. Williams	Sacramento
Winifred Lane	San Francisco	Prof. S. A. Schaaf	Berkeley	Mr. and Mrs. Laidlaw Williams	Carmel
Mrs. Gustof Lannestock	Carmel	Mrs. Philip Schneeberger	Carmel	Dr. and Mrs. W. B. Williams	Carmel
Kyle P. Laughlin	Monterey	Louis Schwartz	Berkeley	Mr. and Mrs. George Willox	Carmel
Arthur Lehmann	Carmel	Mrs. Frank A. Scott	Carmel	Mrs. Margaret S. Wilson	Carmel
Mrs. Walter Lehmann	Carmel	Dr. Frances E. Shields	Portola Valley	Dr. and Mrs. Mast Wolfson	Monterey
Mrs. John A. Lesoine	Ross	Mrs. Milton H. Shutes	Carmel	Mrs. Leo Wolman	New York, N.Y.
Katherine H. Lewis	Carmel	The Rev. Dr. and Mrs. Lou H. Silberman	Long Beach	Ann Woolworth	Carmel
Mrs. Horace A. Lewis	Sacramento	Mr. and Mrs. Ferol Simpson	Richmond	Mrs. Gilbert Woolworth	Carmel
Kay Lewis	San Francisco	Mr. and Mrs. R. H. Sinden	Palo Alto	Dr. Paul R. Woudenberg	Long Beach
Mrs. Philip N. Lilienthal	Burlingame	Cpl. John H. Siple	Evanston, Illinois	Mr. and Mrs. Fritz T. Wurzmahn	Carmel
Lorna Logan	San Francisco	Audrey Smith	Salinas	Mrs. Margaret Young	Carmel
Mrs. William Love	Carmel	Jean Smith	Salinas	Mr. Harold R. Youngman	Monterey
Mr. and Mrs. William de Loss Love	Berkeley	The Rev. and Mrs. Samuel E. Smith	Monterey	Prof. and Mrs. Peter W. Zehna	Monterey
Mrs. J. F. MacKenzie	Carmel	Florence Smythe	Carmel	Bertha Zerega	Carmel
Mrs. Kenneth A. MacPherson	Carmel	G. Marjorie Squaires	Santa Monica	Mr. and Mrs. J. G. Ziegler	Carmel Valley
Dr. and Mrs. Arnold Manor	Monterey	Dr. Maria Stein	Walla Walla, Wash.	Mrs. Edgar T. Zook	Carmel Valley
Dr. Rudolph J. Marcus	Sierra Madre	Marion W. Stevens	Carmel	John A. Zvone	Watsonville
Dr. Harvey Marshall	Monterey	Mrs. Hascal V. Stewart	Carmel		
		Mr. and Mrs. William K. Stewart	Carmel		

ACKNOWLEDGMENTS

The Carmel Bach Festival, Inc., wishes to express its deepest appreciation and thanks to All Saints' Episcopal Church, Bethlehem Lutheran Church, Carmel Mission Basilica, Community Church of Carmel Valley, Hollywood Presbyterian Church; to Harry Downie; to Carmel Pine Cone-Cymbal, L. A. Times, Monterey Peninsula Herald, Oakland Tribune, Palo Alto Times, Sacramento Bee, S. F. Chronicle, S. F. Examiner, San Jose Mercury; to the City of Carmel; to American Guild of Musical Artists, Monterey County Symphony, Musicians' Union of Monterey County; to Carmel Business Association, Carmel Fire Department, Carmel Music Society, Carmel Police Department, Carmel School Board and School of Adult Education, Monterey Peninsula College; to the hotels, motels, and merchants; to the soloists and to the members of the Festival Chorus, Festival Chorale and Festival Orchestra; to the Festival Committee and Stage Crew; to the Staff and Ushers, and to all who have labored to make the Carmel Bach Festival a success.

The Festival expresses its thanks to the following libraries and individuals who have generously provided materials, information and services relative to the programs of the Festival: Music Library, Stanford University and Music Library, University of California, Berkeley; Nina Baller, Evadne Gay, Ingeborg Ratner of Stanford University; Dr. David Boyden, Dr. Vincent Duckles, Harriet Nicewonger, John Emerson of University of California, Berkeley; Dr. Alice Catalyne, Madrid, Spain; Marcia Berman, University of California, Los Angeles.

The Carmel Bach Festival acknowledges with special gratitude the assistance of Professor Harold Schmidt of Stanford University and Professor Robert Stevenson of University of California, Los Angeles, in the preparation of the Carmel Mission Basilica program.


<p>Phone 375-3956 Overlooking the Bay</p> <p><i>Angelo's</i></p> <p>SEA FOOD GROTTO</p> <p><i>We Specialize in Sea Food & Pizza</i> <i>Bohemian Atmosphere</i></p> <p>Fishermans Wharf, Monterey, Calif.</p>	<p><i>Sans Souci Restaurant</i></p> <p>STEVE and MARY ELLEN BOKOR Hosts</p> <p>Phone 624-6220 Lincoln St. bet. Fifth and Sixth Carmel-by-the-Sea</p>	<p>BERG'S <i>Smart fashions</i></p> <p>Ord Terrace Shopping Center 1900 Fremont Blvd. Seaside, California Phone 394-3394</p>
<p>THE MADDEN COMPANY</p> <p>128 W. Pearl Street Monterey, California Santa Cruz — Salinas</p> <p>Photocopy Machines - Supplies - Service</p>	<p>Banquet Facilities available</p> <div data-bbox="605 849 688 989"> </div> <p><i>Golden West</i> PANCAKES</p> <hr/> <p><small>DOLORES BETWEEN OCEAN AND 7TH P. O. BOX 3929 CARMEL, CALIFORNIA PHONE 408 624-8214</small></p>	<p>Viva 2% LOW FAT MILK</p> <div data-bbox="1224 842 1433 1017"> </div> <p>800 Lighthouse Ave., Monterey, Calif.</p>
<div data-bbox="103 1076 291 1295"> </div> <p><i>Lover's Point</i></p> <p>Drive-Inn Restaurant 17th and Ocean View Blvd., Pacific Grove on famous 17-Mile Drive</p>	<p>Zenith — Fisher Stereo Consoles</p> <p><i>Lloyd Day</i></p> <p>Radio — Television — Stereo SALES and SERVICE</p> <p>490 Lighthouse Ave., Monterey, Calif. Telephone 373-2929</p>	<p>"Service is our most important product"</p> <p><i>Peninsula Power Tool & Supply</i></p> <p>C. F. STEINMETZ, Owner</p> <p>551 Del Monte Ave., Monterey, Calif. Telephone 375-4244</p>
<p>COAST</p> <p>BUSINESS MACHINES INC.</p> <p>298 West Franklin Street Monterey, California Phone 372-4563</p>	<p>624-2285</p> <div data-bbox="694 1334 876 1472"> </div> <p><i>"teen age spoken here"</i></p> <p><small>BILL BRADY</small></p> <p><small>OCEAN & SAN CARLOS CARMEL-BY-THE-SEA</small></p>	<div data-bbox="1050 1334 1133 1457"> </div> <p>French Restaurant LA MARMITE</p> <p>San Carlos and Seventh in the Carmel Square</p> <p>Phones: 624-5037 624-6007</p>
<p>IN CARMEL</p> <p>Holiday Inn®</p> <p>OF AMERICA</p> <p>RESTAURANT & COCKTAIL LOUNGE</p> <p>Banquet Facilities for 15-500</p> <p><i>"Carmel's Newest & Finest Inn"</i></p> <p>624-1841</p> <p>Highway 1 at Rio Road</p> <p>Dan Ponder, Mgr.</p>		<div data-bbox="896 1589 1342 1832"> </div> <p><i>Californians Finest One Stop Shopping Center!</i></p> <p>STORE LOCATIONS:</p> <p>Canyon Del Rey at Fremont Blvd. in Del Rey Oaks 1030 East Alisal at Sanborn in Salinas</p>

Compliments of
BANK OF AMERICA

Carmel Branch

Ocean Avenue and Mission

Compliments of

**CROCKER-CITIZENS
NATIONAL BANK** 

CARMEL OFFICE: OCEAN AVENUE AT DOLORES

Phone 624-1211

California's Oldest National Bank

Member Federal Deposit Insurance Corporation

DIAL



**LUNDBORG
624-1222**

ANY TIME

7 a.m. to 5 p.m.

Monday thru Friday

Dolores and 6th Sts. Carmel
IRVING LUNDBORG & CO.

Established 1915

Members
New York Stock Exchange
Pacific Coast Stock Exchange
American Stock Exchange

**CALIFORNIA
AMERICAN
WATER
CO.**

**To get
things done
...bank with
the bank for
action**

**THE BANK OF
CALIFORNIA**

THE ONLY COASTWIDE BANK • MEMBER F. D. I. C.

MONTEREY OFFICE

Alvarado and Pearl

 <p>Viking Sails <i>"Interiors" — Traditional & Modern</i> Fifth Avenue bet. Dolores and San Carlos Carmel-by-the-Sea, California Kent and Katrina Hunter P. O. Box 2864 Telephone 624-7029</p>	<p>STUDIO ART SUPPLIES</p> <p>S. A. S. ART GALLERY</p> <p>SAN CARLOS, SOUTH OF OCEAN CARMEL-BY-THE-SEA, CALIFORNIA</p> <p>P.O. BOX 2571 Phone 624-4240 FRED KLEPICH</p>	 <p>Lanz of California Phone 624-7472 Ocean Avenue Carmel</p>
<p>MARY SARGENT'S</p>  <p>ROBERT JOHN SHOP <i>Fashions in Leather</i> PINE INN</p> <p>P.O. Box 1081 Phone 624-4337 Carmel-by-the-Sea</p>		<p>IN CARMEL-BY-THE-SEA SWEATER CORNER DOMESTIC & IMPORTED APPAREL FOR MEN AND WOMEN House of Famous Handknit Irish Fisherman Sweater San Carlos at 8th Ave. Phone 624-2146 Post Office Box 5507 ANNETTE AND BUD FUHRMAN</p>
<p>CYPRESS WEST HOTEL Lincoln and Seventh Carmel-by-the-Sea, California Phone 624-3871 P.O. Box Y M. Poffenberger, Owner</p>	 <p>Royal Danish Bakery Aage Knudsen Dolores At Seventh P. O. Box 3432 624-3667 Carmel by the sea</p>	<p>ROBERT E. ROSS Realtor Phone 624-1566 P.O. Box 4405 Dolores Street near 7th Carmel, California</p>
<p>L'ESCARGOT YVAN NOPERT MAITRE ROTISSEUR</p>  <p>Mission at 4th CARMEL</p> <p>By Reservation Only Call 624-4914 or 624-6793</p>	<p>barnard's stationery San Carlos and Fifth P.O. Box 461 Carmel, California 93921 624-3715</p>	<p>Town House Lodge San Carlos at 5th Carmel-by-the-Sea, California Phone 624-1261</p>  
<p>VILLAGE RADIO ELECTRIC Mission at Fourth 624-1811 Carmel-by-the-Sea, California BARNEY LAIOLO</p>	<p>CARMEL DRUG STORE OCEAN AVENUE, CARMEL Free Delivery Service 624-3819</p>	<p>KODAK POLAROID</p> <p>CAMERA CRAFT Thomas G. Tousey, Jr. - Dale W. Hale P.O. Box 1350 — Phone 624-4127 Ocean Avenue between Dolores & San Carlos Carmel, California</p> <p>LEICA ZEISS</p>
<p>VILLAGE HARDWARE Telephone 624-7387 P.O. Box LL Ocean Avenue Carmel, California</p>	 <p>Jean Kellogg GALLERY VILLAGE PLAZA, DELFINO PLACE • CARMEL VALLEY, CALIFORNIA TELEPHONE 659-4077 PAINTINGS • GRAPHICS • SCULPTURE • CONSTRUCTIONS</p>	<p>Imported Tartans, Knitwear and Tweeds</p> <p>The Scottish Shop "Exclusive Imports from Bonnie Scotland" Phone 624-4035 Ocean Ave. at Mission St. P.O. Box 756 Carmel, California</p>

PHILIP CONIGLIO

POST OFFICE BOX 2481

624-2022

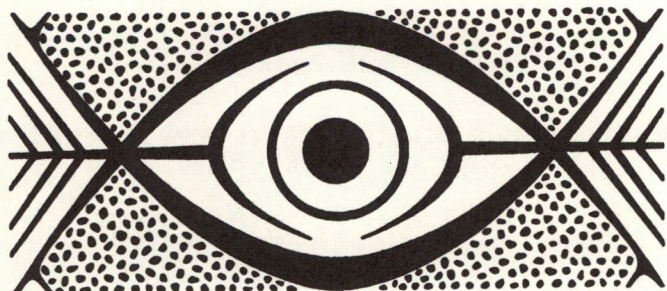


Mediterranean Market

OCEAN AVENUE and MISSION
CARMEL, CALIFORNIA

Fine Wines and Liquors
Imported and Domestic Food Delicacies

 <p><i>Lois Renk</i> <i>Real Estate By The Sea</i> MISSION NEAR FIFTH • CARMEL, CALIFORNIA P. O. BOX 5367 Area Code 408 Telephone: 624-1593 Residence: 624-2489</p>	<p><i>Cerrito's</i> RESTAURANTS Monterey VILLA CARUSO—Phone 373-2908 NEPTUNE'S TABLE—Phone 375-3113 CERRITO'S On The WHARF—Ph. 375-6218</p>	<p>SOUND SYSTEM FRITZ-RADIO OF CARMEL</p>
<p>Ashley-Handford TRAVEL AGENCY Phone 624-8585 5th & San Carlos Box 5157 Carmel, Calif.</p>	<p>Compliments of Sprouse-Reitz Co., Inc. Ocean and Mission Streets P.O. Box 1450 Carmel, California 93921</p>	  <p>margaret peasley <i>Travel Agent</i> CARMEL-BY-THE-SEA Dolores at 7th Phone 624-3855</p>
<p>COMPLETE OFFICE OUTFITTERS PALACE STATIONERY 375-2685 464 Alvarado Street Monterey, California</p>	<p>In Carmel SCANDIA RESTAURANT Ocean bet. Lincoln and Monte Verde Dorothe and Arne Kippenes Carmel-by-the-Sea, California 624-6546</p>	 <p>Phone 624-6958 6th and San Carlos P.O. Box 1155 Carmel-by-the-Sea, California FRED FOZOUNMAYEH Managing Owner</p>
<p>Phone 624-7548 Spinning Wheel Steak House R. J. Canel and E. O. Morgenegg Monte Verde bet. Ocean and 7th P.O. Box 4429, Carmel-by-the-Sea, Calif.</p>	 <p>Mission Cleaners IN CARMEL Ocean Avenue at Mission Phone 624-6546</p>	<p>COMPLIMENTS CORK N' BOTTLE Fine Liquors and Wines</p>
<p>Quality Smoke House & Meat Market Phone 624-7388 P.O. Box 4032 Carmel, California</p>	 <p>James Rowe's VILLAGE SHOE TREE CARMEL BY THE SEA WOMEN'S SHOES EXCLUSIVELY On Ocean Avenue, Carmel-by-the-Sea and Del Monte Center</p>	<p>TURRELL, DAHL & BELDEN Investment Counsel Established 1937 San Francisco: 44 Montgomery Street 981-6746 Carmel: Wallstreet Lane, 6th and Dolores 624-1277</p>
<p>Compliments of KIP'S FOOD CENTER Groceries • Produce • Meat Wines and Liquors Free Delivery 624-3821 & 624-3822 OPEN EVENINGS AND SUNDAYS</p>	<p>CARMEL CLEANERS Quality Cleaning Dolores bet. Ocean and 7th Phone 624-6447</p>	



EMILE NORMAN GALLERY

Mission Street between 5th & 6th, Carmel

A Continuing Exhibit of the
most recent works of this great
artist is on display daily includ-
ing Sundays.

624-1434

**CRICHTON HOUSE
RESTAURANT &
COCKTAIL LOUNGE**

The new delightful meeting place after the
BACH FESTIVAL CONCERTS

At Mission and 7th
624-2406



El Matador
**DINING
COCKTAILS**

A new adventure in dining pleasure with a
dramatic Continental atmosphere and menu
Ocean Avenue CARMEL Phone 624-4080



CARMEL-BY-THE-SEA
CALIFORNIA



TRADEWINDS
STUDIO INN

CARMEL, CALIFORNIA

RICHARD CATLIN
Owner

Wayfarer Inn

Fourth Avenue at Mission Street
Carmel-by-the-Sea

Fred & Pat Billett P.O. Box 1896
Managing Owners Phone 624-2711

PATISSERIE BOISSIERE
**THE REAL FRENCH PASTRY
TEA ROOM**

Mission between Ocean and 7th
Carmel 624-5008



United California Bank

**Seven
Convenient
Offices
Serving the
Monterey Peninsula**

Carmel
Carmel Rancho
Marina
Monterey
New Monterey
Pacific Grove
Seaside

The banker that does
a little **more** for you

GALERIE DE TOURS

Fine Paintings - Sculpture
Contemporary - Traditional
Lincoln and Ocean Avenue

NEW ADDITIONAL LOCATION
Sixth and Dolores
Carmel, California

Sunset Terrace — Mission and Eighth
Carmel, California
Box 3548, Carmel, California
Phone 624-8231

Knapp Mill & Cabinet Co.

General Millwork • Building Materials
Paints and Hardware
775 Foam, New Monterey, California



GIFTS
FROM FAR
AWAY PLACES
SEVEN SEAS

Dolores Street Carmel

BEAUX ARTS

Gift and Camera Shop

PINE INN GARDENS
CARMEL, CALIFORNIA

P.O. Box 2237
Phone 624-7734

henry's

hairstyling

6th
near dolores
dial 624-2616
carmel, california

ENOS FOURATT

REALTOR — INSURANCE

Carmel, California

Ocean Ave. and Dolores P.O. Box K
Phones: Bus. 624-4479, Res. 624-6582

Best Wishes to the
Bach Festival

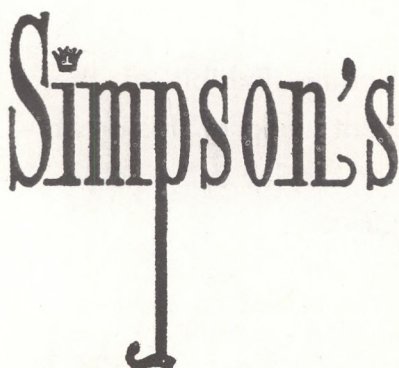
DON SANDS

Phone 624-3766
Jeweler • Silversmith
Carmel-by-the-Sea
California



Insurance Specialists
LES STEGEMAN

Torres, bet. 5th & 6th
Phone 624-7297



"simply swell-egant"

serving those savory specialties that delight the eye, the
palate, (and the purse) from 11:30-2:30.

Your "ticket to taste" is at 624-1238

... cocktails at the Sandbar, 11 to 11

SAN CARLOS and FIFTH next to CARMEL SANDS

ORDWAY Phone 372-8085
PHARMACY

J. S. Abbanato J. J. Valenti
398 Alvarado St., Monterey, California

**PHILLIPS PETROLEUM
COMPANY**

Paul Pilotte
Station Owner
Sixth and San Carlos
Phone 624-9423 Carmel

AND NOW,
BACK TO BACH

**COAST COUNTIES
LAND TITLE CO.**

439 Tyler Street, Monterey
375-2262

Henri Corbat
**SWISS
JEWELER**

*Certified Swiss Watchmaker, H.I.S.
Certified Diamond Appraiser, G.I.A.*

SAN CARLOS and FIFTH • Phone 624-5621
P.O. Box 3608, Carmel • by the Sea, California



HONDA OF MONTEREY

Sales-Service-Rentals
Insurance-Financing-Free Lessons
"You Meet the Nicest People on a Honda"
915 Del Monte Monterey, Calif.

Phone 373-4471
**UNITED AUTO
SWEET SERVICE CO.**

AUTOMOTIVE PARTS
435 Washington Street
Monterey, California

Schwabacher & Co.

498 Calle Principal
Monterey, California 93940

Best Wishes to the
Carmel Bach Festival

ROLLER CHEVROLET CO.

**GRAHAM
BUICK - OPEL CO.**

QUALITY CARS
QUALITY SERVICE
Munras and Webster
Monterey, California

COMPLIMENTS
BEATTIE MOTORS
The **FORD** Block
DOWNTOWN MONTEREY

**FERRARI • FIAT
ALFA ROMEO
RAMSEY MOTOR CO.**

1099 Del Monte Avenue
Phone 373-2451 Monterey, California



Monterey



Principal Motors, Inc.

English Ford-Mercury-Lincoln Continental
230 Calle Principal
Monterey, California
Phone 372-7578

*Olde Monterey
Card and Candle Shop*

Phone 375-8909 452 Alvarado St.
Monterey, Calif.

BERG'S
Smart fashions

Ord Terrace Shopping Center
1900 Fremont Blvd. Seaside, California
Phone 394-3394

NEW LOCATION DON MANN

**nb
FLOWER SHOP**

Monte Verde and Ocean
CARMEL, CALIFORNIA
Phone 624-5344 P.O. Box 3758



IT HAPPENS TO BE . . .
The Most Beautiful Place in the World

HIGHLANDS INN

Luxurious Lanais . . . Garden Cottages
Gourmet Food . . . Terrace Dining
Ideal Convention Facilities
4 Scenic Miles South of Carmel on Highway No. 1
Modified American Plan 624-3801



Normandy Inn

OCEAN AVENUE

P.O. Box 1706
Carmel-By-The-Sea, California 93921
Phone 624-3825

between

Monte Verde and Casanova

CARMEL, CALIFORNIA

Old World Charm with the Comforts of Today



Carmel Music

Open Sundays 11 to 5
P.O. Box 3698 Phone 624-9695
Dolores and Sixth
Carmel-by-the-Sea, Calif. 93921

INSTRUMENTS — STEREO — MUSIC
MIKE
Marotta's **MUSIC Center**
Telephone 373-1882 409 Alvarado Street, Monterey, Calif.

Nielsen Bros. Market, Inc.

— FINE FOODS —

Dolores Street between 7th and 8th
Carmel, California

Dolores
Pharmacy
DOLORES AT 7TH CARMEL-BY-THE-SEA
P. O. BOX 5277
PHONE 624-2735



Raffaello Restaurant

Mission between Ocean and Seventh
Carmel, California
Residence 624-4383
Business 624-1541

Goldsmith's

CRESCENT JEWELERS
472 Alvarado Street
Monterey, California
372-5385



11th Annual Monterey Peninsula Antique Show

July 19-20-21
Monterey County Fair Grounds

Hart Schaffner & Marx — Botany 500
Arrow and Ghant Shirts



375-4347
454 Alvarado St. Monterey, California

The Wells Book Store

GRAVES L. COX
Ocean Avenue near Dolores
Phone 624-1494
P.O. Box Z Carmel, California 93921

THRIFT FOOD STORE

Complete Food Market
San Carlos bet. Fifth and Sixth
CARMEL
Free Delivery — Phone 624-6434

Carmel Drive-In Grocery

— GENE'S MEATS —
Dolores & 8th Carmel, Calif.
For FREE DELIVERY Phone 624-3476



**DOWNTOWN MONTEREY,
416 to 420 ALVARADO STREET**

The J. C. Penney Company and Associates extend their
sincerest, best wishes for another successful
Bach Festival Season.

COMING ARTISTS 42nd SEASON • 1968-1969

OAKLAND CHAMBER ORCHESTRA

Saturday, October 19, 1968

GERHARD SAMUEL, Conductor ROY BOGAS, Piano Soloist

Thomas Scherman Production of

CURLEW RIVER Friday, November 22, 1968

BY BENJAMIN BRITTEN

"Most beautiful of contemporary English operas"

YOUNG UCK KIM Saturday, February 15, 1969

"Legends are born of such greatness"

RAYMOND LEWENTHAL Friday, March 21, 1969

"Unusual ability to match pianistic fireworks with musical sensitivity."

ROSALIND ELIAS Thursday, April 17, 1969

Leading Mezzo-Soprano Metropolitan Opera

ANNUAL MEETING CONCERT Friday, May 23, 1969

BOX OFFICE NOW OPEN IN FRIAR TUCK BOOK STORE

A limited number of Season Tickets are still available at
\$15.00, \$12.50 and \$10.00

Mission near 6th

Phone 624-2085

P.O. Box 1144, Carmel

**CARMEL
MUSIC
SOCIETY**



Distinctive Clothing for
Ladies and Gentlemen
Derek Rayne, Ltd.
CARMEL

CARMEL HARDWARE
Paints • Kitchen Equipment • Sporting Goods
P.O. Box 1625 Dolores St., Carmel, Calif.
Phone 624-6049

Baker's Interiors

Upholstering — Decorating Service
Mission at 8th, Carmel, California
Phone 624-5381

CARMEL REALTY COMPANY

INCORPORATED

Real Estate Sales — Property Management — Business Opportunities

Established 1913

P.O. Drawer C

Dolores North of 6th

horizon inn

Junipero and 3rd Carmel

Telephone 624-5327

P.O. Box 1693 • Carmel, California

AILING HOUSE PEST CONTROL

Termites Garden Spraying
P.O. Box 2066 — Ph. 624-8211
Carmel
Herb Blanks Gene Scheffer

SWEDISH RESTAURANT

Breakfast and Luncheon
Swedish Coffee and Tea Room
Open 8 a.m. to 3 p.m.
Phone 624-3723
Dolores nr. Seventh, Carmel, California

PARSONS of CARMEL



Old Silver - Objects of Art
Antiques - Jewelry
Fine Oriental Objects
Antique Furniture

P. O. Box 724 CARMEL
Phone 624-3116

624-6739

Central Box Office

Mission and Sixth — May Court

Jane B. Dexter

P.O. Box 4183
Carmel, Ca. 93921

Ice Cube Service • FREE DELIVERY • Glassware Service



Carmel Liquors

Dolores between Ocean and 7th

Al Yensan
Manager

624-3891
Carmel-by-Sea, California

Mission and Fifth
P.O. Box 4737

Phone
624-8597

THE CLAM BOX

Sea Food and Chicken Dinners
Hours 4:30 to 9, closed Monday
Carmel-by-the-Sea
THE MORGENEGGS AND CANELS

<p>ROBERT WALDO HICKS PLUMBING & HEATING Sales — Service Junipero and Sixth, Carmel, California Phone 624-3115</p>	<p>ZACKIT CORP OF MONTEREY Radio and T.V. Parts HiFi and Amateur Gear 350 Del Monte Avenue — Monterey Phone: 375-3144</p>	<p><i>Gallatin's</i> IN MONTEREY An Outstanding Restaurant</p>
<p>Monterey Insurance Agencies GENERAL INSURANCE BROKERS Geo. Clemens Jack Kraft Phone: 372-4507 Monterey, Calif.</p>	<p>Diamonds - Watches - Gifts - Trophies  KRAMER BROS. <i>Jewelers</i> Watch & Jewelry Repairing - Engraving 419 Alvarado St. "Next to State Theatre" Monterey, Calif. Phone 372-5308</p>	<p><i>The Poor Scholar</i> <i>Books</i> P.O. Box 630 Telephone 375-5955 578 Polk Street Monterey, California Mon.-Sat.—10:00 a.m. to 5 p.m. Friday—Open until 9 p.m.</p>
<p>FEDERICO'S Drive in Shoe Service • DRIVE UP WINDOW FREE PARKING • 542 Abrego — Downtown Monterey 372-3663</p>	<p>CARMEL ART ASSOCIATION GALLERY PAINTINGS SCULPTURE Dolores between Sixth and Fifth Rentals Gallery Open Daily</p>	
<p>THE ARBOR RESTAURANT German-American Cuisine John M. Vance Seventh & Dolores Phone 624-1998 Carmel, California</p>	<p> STAN NEWLIN PIANO SALESROOMS 387 Pacific Street Hotel San Carlos Bldg. Monterey, Calif. Phone 375-7114</p>	<p>The Tuck Box  Dolores near 7th Carmel-by-the-Sea Pies — Cakes Jams — Jellies Muffins — Scones</p>
<p>KM Kelly-Moore Paint Company Inc. of Carmel 5th and Junipero • Carmel, California P.O. Box 2776 Phone 624-8282</p>	<p> SU VECINO GOOD MEXICAN FOOD 6th and Dolores At Prado De Su Vecino Open Daily Phone MA 4-6932 Carmel-By-The-Sea</p>	<p>LA PLAYA HOTEL Carmel's largest year-round resort Beautiful Terrace Dining Room overlooking the Pacific Ocean. Breakfast, luncheon and dinner daily. Cocktail Lounge from noon to midnight. Minutes from the Ocean Carmel-by-the-Sea Phone 624-6476</p>
<p>Carmel Rancho Sunshine Center Coin-Operated Dry-Cleaning and Laundry Carmel Rancho Sunshine Center PROFESSIONAL CLEANING and PRESSING SERVICE Repairs and Alterations Licensed Attendants to Serve You Open Seven Days A Week In Carmel Rancho Shopping Center Phone 624-6815 - Highway 1 and Carmel Valley Rd.</p>	<p>The Bib'n Tucker FINE CHILDREN'S CLOTHING Infants • Boys to 6x • Girls to 12 Shower Gifts Del Monte Center Monterey 372-6566 Carmel 624-2185</p>	
<p>ACADEMY OF MUSIC Phone 394-7356 1137 Broadway Seaside, California</p>	<p>TALBOTT - CARMEL  LARGEST SINGLE COLLECTION OF TALBOTT DESIGNED TIES AND ACCESSORIES At the Entrance to the COURT OF THE GOLDEN BOUGH</p>	<p>Phone 624-5170 P. O. Box 5935 Cottage of Sweets Custom Chocolates and Candies Across from Pine Inn Ocean Ave., Carmel, California</p>
<p> ALARM CORPORATION Seventh and Lincoln Streets Carmel, California Telephone—375-6216 — 624-2012</p>		<p>CANDLE LIGHT INN Carmel's most beautiful garden motel San Carlos between 4th and 5th</p>



Overnight Guests

Deluxe Suites

Wayside Inn

Mission at 7th
Carmel-by-the-Sea, California

P.O. Box 101 624-5336

We'll see you at the "Wayside"

Astro-Sonic Stereo—Color TV
Sales & Service



O. W. Elder, Owner-Manager
230 Del Monte Center
Monterey, California

Service
Phone 375-2448
Sales 373-0473

MIKE'S SEA FOOD RESTAURANT and Cocktail Lounge

Old Fisherman's Wharf Phone 372-6153
Monterey, California

Owners

PHIL and JOE ANASTASIA

WHERE QUALITY REIGNS SUPREME WISHART'S BAKERY

Carmel-by-the-Sea, California

Frank P. Garnerio
Code 408-624-6250

Ocean and Mission
P.O. Box 901

Telephone 624-2100 Carmel Rancho
Shopping Center

CARMEL RANCHO LIQUORS

Chuck and Elsie Oliveria
Route 2, Box 551
Carmel, California



Coachman's Inn
CARMEL-BY-THE-SEA

Ph. 624-6421 P.O. Box C-1
San Carlos at 7th

La Fonda Motel

and

COCKTAIL LOUNGE

Fremont & Abrego
Monterey, Calif.

Area Code 408
372-7551

Free Delivery

Free Ice Cubes

RON'S LIQUORS

Telephone 624-5617
San Carlos between Ocean and Seventh
P.O. Box 5036
Carmel, California

Ocean Avenue Realty

Leo Tanous
REALTOR

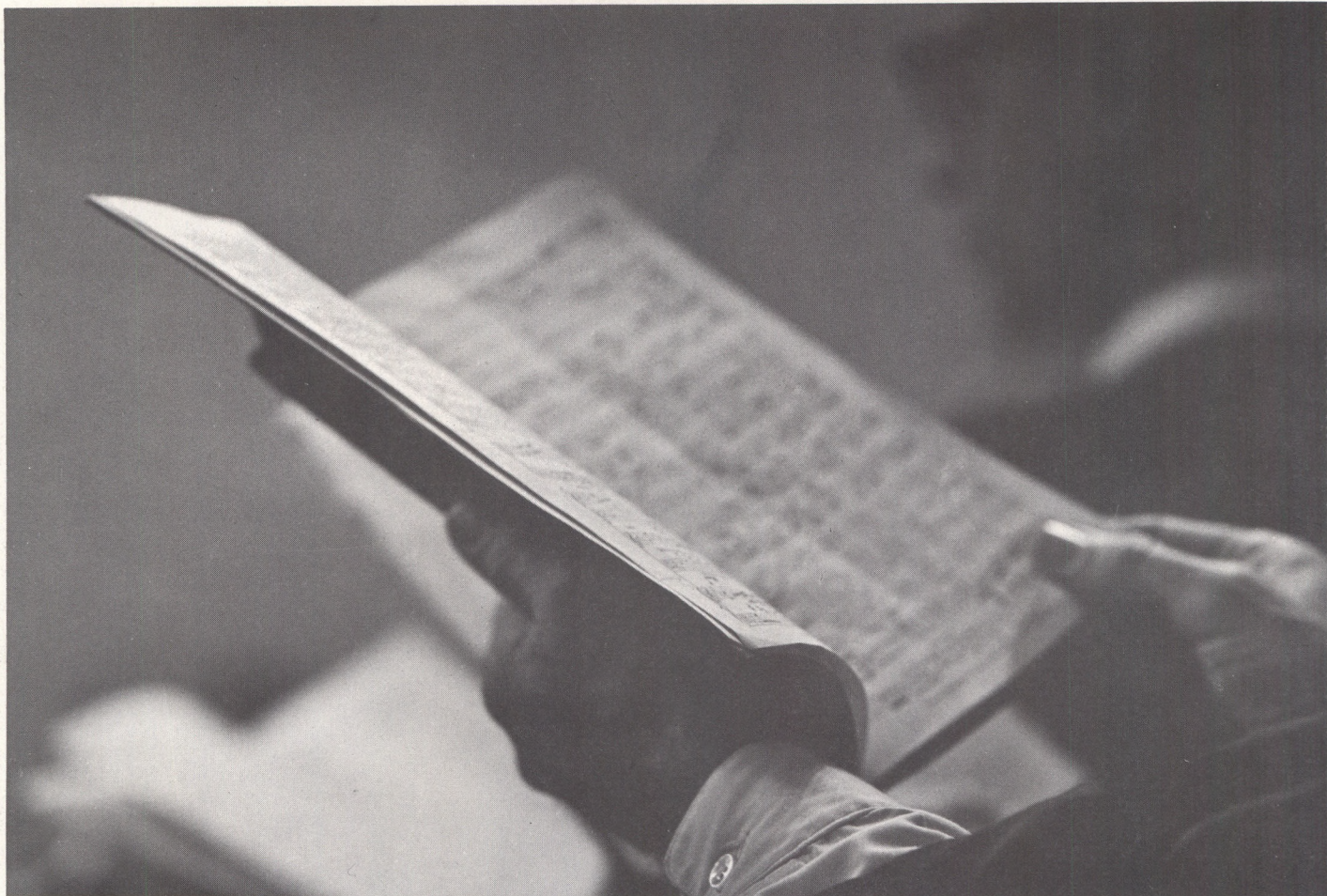
Phone 624-1234

P.O. Box 3322 Carmel, California

Congradulations to the Carmel Bach Festival
FINE GIFTS

City of Florence

Ocean Avenue at San Carlos
Joseph E. Bileci
Carmel
Mailing Service
P. O. Box 5666
Phone 624-3457



HEAR THESE WORKS OF THE MASTERS SUPERBLY DONE ON On Columbia Records

The most trusted name in sound

- | | |
|---|---|
| MS 7108 Bach Organ Favorites Vol 3
E. Powers Biggs | M2S 697 Chorale Preludes for Organ
Biggs |
| MS 6615 Music of Jubilee Bach Favorites | MS 6847 2 Concerti for 3 Harpsichords
Serkin, Horzowski Laredo on pianos |
| MS 7099 Well-Tempered Clavier Bk. 2 Glenn Gould | MS 6949 Concerti for Violin Stern—London Sym |
| MS 7096 Goldberg Variations Glenn Gould | M3S 680 Mass in B Minor Steben-Elias-
Philadelphia Orchestra |
| MS2 731 Brandenburg Concerti
Casals with Marlboro Festival Orchestra | MS 6839 Mozart Piano Concerto No. 27 in B-flat
Serkin |
| MS 6338 Art of the Fugue Vol. 1
Glenn Gould on Organ | |



425 Alvarado Street

Phone 372-5893

Home of MASON & HAMLIN, CHICKERING, WURLITZER, GEORGE STECK AND OTHER FINE PIANOS, WURLITZER ORGANS.





CARMEL BOARD of REALTORS

MULTIPLE LISTING SERVICE

Our members are proud . . .
to be part of the
Cultural Community of Carmel



P. O. BOX 3777
CARMEL-BY-THE-SEA
CALIFORNIA

